

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

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FRI / AUG 14 - 20, 2008  
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# VUEWEEKLY

## THE FRINGE OF WHAT?

SHOULD THERE BE MORE  
TO THE FRINGE THAN  
ONE-ACTOR COMEDIES?  
[ BRYAN BIRTLES / 26 ]



FRINGE REVIEWS  
AS THEY HAPPEN  
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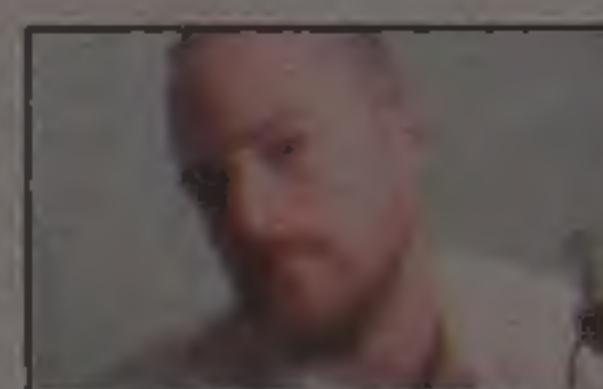
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# Axing culture abroad

SCOTT HARRIS / [scott@vueweekly.com](mailto:scott@vueweekly.com)

In the space of a few hours last week, the federal Conservatives announced they were pulling the plug on \$15 million worth of government funding earmarked to promote Canadian arts and ideas to the world beyond our borders. The axe first fell on the Department of Foreign Affairs and International Trade's \$4.7 million PromArt program, which provides travel grants to artists and organizations. Next up was the \$9 million TradeRoutes program, an initiative of the Department of Heritage which helps export and sell Canadian culture abroad.

The Tories—not exactly the biggest fans of cultural expression that doesn't involve loud engines or squeaky clean, white-picket-fence sensibilities—revealed their ideological bias and myopic view of what constitutes culture in an internal party memo which was leaked to the media. It decried federal funding going to such patently offensive miscreants as “a left-wing and anti-globalization think-tank,” “a general radical,” and a band which uses—ladies, kids, cover your ears—a swear word in its name.

Of course, grants were also provided to support a tour of Inuit art, a ballet theatre from Atlantic Canada, a dance troupe from Québec and some 300 other Canadian cultural initiatives.

An anonymous government source stated that the programs were cut because funding “went to groups that would raise the eyebrows of any typical Canadian,” which ignores the fact that a few eyebrows would likely go up about the fact that significant sums of our miserly foreign aid budget goes to help perfectly profitable businesses make more money overseas and contributes to multilateral institutions whose programs have been starving and displacing people in the Global South for decades. Let's take a closer look at those programs, shall we?

Setting aside the fact that if programs are being mismanaged or not accomplishing their intended goals they should be fixed instead of eliminated, the cuts once again send a worrying message to Canada's cultural community: produce art we don't like, have ideas we don't agree with and you're on your own. Leaving decisions about artistic merit to such narrow, ideological minds makes one lament for the future of Canada's cultural influence on the world stage. ▼



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## MAIL LETTERS

### HEED YOUR OWN ADVICE

Randal Leavitt's criticism ("Read more about it," Letters, Jul 17 - Jul 23, 2008) of Connie Howard's article, "Health risks from radiation makes nuclear power an unsafe option," suffers from the same fallacy that he is criticizing: not reading enough experts on the subject.

His authority, *Power to Save the World* by Gweneth Cravens, which states that nuclear power is clean, safe, inexpensive, reliable, necessary and growing is very wrong and certainly uninformed.

It is debatable which of the present power plants—hydrocarbon burning or nuclear—will destroy humanity the quickest. Direct solar power is the only safe method of producing energy—either by photoelectric or wind.

Hydrocarbon plants are acknowledged to be destroying the environment—the sustenance of all life. Nuclear plants produce nucleotides that are accumulating (thousands of tonnes presently exist) that cannot as yet be destroyed safely, even after billions of dollars have been spent trying.

Read the book *No Immediate Danger* by world-renowned Canadian nuclear scientist Dr Rosalie Bertel. Bertel states, "two pounds of plutonium (one of the

trace products of nuclear waste), if it could be distributed equally, would destroy all human life on this planet. This product is dangerous for 24 000 years. Consequently, nuclear power is not safe, not reliable (as Chernobyl demonstrated) and if destroying the wastes are factored in is the most expensive form of any power source.

Nuclear power plants are promoted and built by people who want power without acid rain but who give no consideration to coming generations. Conservation is our only hope until we develop massive solar power.

WE STOLLERY

### HARPER MUST ACT ON KHADR

Prime Minister Harper should seriously reconsider the untenable situation of Mr Khadr in Guantanamo, Cuba ("Bring Khadr Home," Jul 17 - Jul 23, 2008). Regardless of what one may think about his upbringing, and the seemingly negative influence of his fanatical Islamist parents, he was likely in an impossible conflict of interest, torn between his loyalties to country (Canada) and his family. These are profoundly unfair circumstances for a young person (he was 15 at the time of his capture) no matter what his/her ethnicity or religious beliefs.

Mr Khadr needs to be brought home and face justice in his own country, Canada. Prime Minister Harper well knows that the military courts set up by the Bush administration have been com-

pletely discredited by the court of public opinion; even among our allies, they have no credibility. Most importantly—and this is sobering for all of us—these military courts have been discredited by the US Supreme Court itself.

Prime Minister, please reconsider your position and do what many of your fellow citizens know is the ethical and morally correct resolution to this matter—bring Khadr home and have our justice system determine his responsibility for the acts he allegedly committed. Justice and accountability is what he deserves. The US military courts will provide neither.  
 HECTOR E CAMPOS

### KEEPING ON FIGHTING

Thank you for your coverage of VOCAL, the Dodds-Roundhill strip mine and related issues ("Not in anyone's backyard," Jul 31 - Aug 6, 2008). It has given me new encouragement to continue actively supporting the local resistance to this and similar projects. Sometimes I get tired and am tempted to give up.  
 DONNA CLANDFIELD

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email ([letters@vueweekly.com](mailto:letters@vueweekly.com)). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*



# The great maul of China

Edmonton protesters tackled in streets, raided in hotel as demonstrations in support of Tibet continue in Beijing

SCOTT HARRIS / scott@vuwweekly.com

A group of Edmonton activists have added their voices to those protesting the Chinese government on its human rights record, as the world's most populist nation enters its first full week as host of the 2008 Summer Olympic Games.

In two separate incidents in the Olympic host city of Beijing on Sun, Aug 10, four local activists were arrested by Chinese authorities and subsequently deported back to Canada.

Steve Andersen was tackled to the ground and arrested along with five others—including Padma-Dolma Fielitzas, a woman of Tibetan descent from Germany—as he attempted to unfurl a Tibetan flag near Tiananmen Square in support of independence for Tibet, which has been under occupation since the Chinese invaded in 1950.

Three other Edmonton-based activists, along with a woman from Vancouver, who also travelled to China in support of the international solidarity group Students for a Free Tibet, were later detained and deported after police raided and ransacked the Beijing hotel room where they were staying.

Andersen says that despite the fact that Chinese authorities prevented his group from unveiling a 25-foot long banner reading "Tibetans are dying for freedom," the activists accomplished what they set out to do when they flew to China.

"It certainly would have been nice if we could have gotten the banners unfurled and really shown the people in the area what we were there for, but I think it was very successful," Andersen says. "I think we demonstrated what happens to people when they speak out in China—basically any sort of dissent is crushed immediately."

He says his group was under constant surveillance from the moment they arrived in China's capital a week earlier.

"It was insane. The security there was like nothing I've ever seen before. There were uniformed officers everywhere. If there was any sort of an event going on at all you'd see them roughly every 30 feet along the road and then undercover people everywhere."

"It's kind of funny," he adds, chuckling lightly, "they weren't very discrete."

## NEWS OLYMPIC PROTESTS

You could cross the street and watch someone cross with you and then cross back across the street and they'd cross back with you. But what I think that demonstrates is just how afraid China is that the truth will get out about what they're doing, that people will hear that they've been brutally occupying a foreign nation for decades."

Andersen adds that with the level of surveillance the activists were under he believes that the timing of their arrest was intentional.

"The Chinese government is very savvy and I think that it was very intentional that they waited until we started to pull the banners out. I think the image that they wanted to show to the Chinese people was one of dissent being crushed. They wanted to show that you can try to speak out against what they're doing but you'll be followed everywhere you go, police will be there and as soon as you try to speak out in any way they will crush dissent."

**DESPITE THE HOPES** of the International Olympic Committee (IOC) and the Beijing Organizing Committee, the 2008 Summer Olympics are likely to be remembered as much for the storm of political controversy surrounding the Games as for athletic feats.

A number of groups have been highly critical of China on a range of issues, including its domestic human rights record, its occupation of Tibet and its support for the government of Sudan despite the ongoing genocide in the Darfur region of the country, since the IOC awarded China the Games in 2001.

Some groups went so far as to call for a boycott following a wave of increased repression in Tibet beginning in March—which resulted in an estimated 400 dead and thousands of arrests—and the international leg of the Olympic torch relay was disrupted on several occasions by protesters.

But despite ongoing critiques about

awarding China the Games, the IOC continues to insist that politics should play no part in the Olympics. IOC President Jacques Rogge responded to criticism in March by saying, "We do not make political choices, because if we do, this is the end of the universality of the Olympic Games." Weeks later, Rogge added, "Politics invited itself in sports. We didn't call for politics to come."

But despite official insistence that there is a separation between the Olympics and politics, Douglas Hartmann, an associate professor of sociology at the University of Minnesota who studies sports and social issues, says the Olympics are by definition highly politicized.

"I think the Games are always political, inherently and necessarily so given the use of flags. The nation is the unit through and by which athletes participate in the Games," he explains. "The trick, or problem, is how we understand what politics is, and I think often what is meant is controversies or things that people don't agree with—and the Olympic movement doesn't want to be controversial. So it's always political in the sense of creating national identities and enforcing certain values and principles over others ... but in the Olympic conception it's not political in the sense that it's not supposed to be controversial about social change, so that means that the kind of politics that usually happens is a politics that reaffirms how things are."

While the history of the modern Games is replete with such status quo politics—from the Nazi pageantry in 1936 to the Cold War tit-for-tat boycotts of the 1980 Moscow Games and the 1984 Games in Los Angeles to the contemporary controversy of holding the Games in China—Hartmann says that it is protests or demonstrations which challenge this reaffirmation that are deemed unacceptable by Olympic organizers.

"People who are on the outside or who are in groups that are somehow marginalized or disadvantaged have a challenge and opportunity in front of them: whether they participate in a cultural system that tends to reinforce the status quo or whether they want to use their participation in this plat-

CONTINUES ON PAGE 18

# Smith and Carlos

Despite an official ban on demonstrations at the Olympics (Article 51 of the International Olympic Committee Charter reads, "No kind of demonstration or political, religious or racial propaganda is permitted in any Olympic sites, venues or other areas.") the Games have long been the site of political drama.

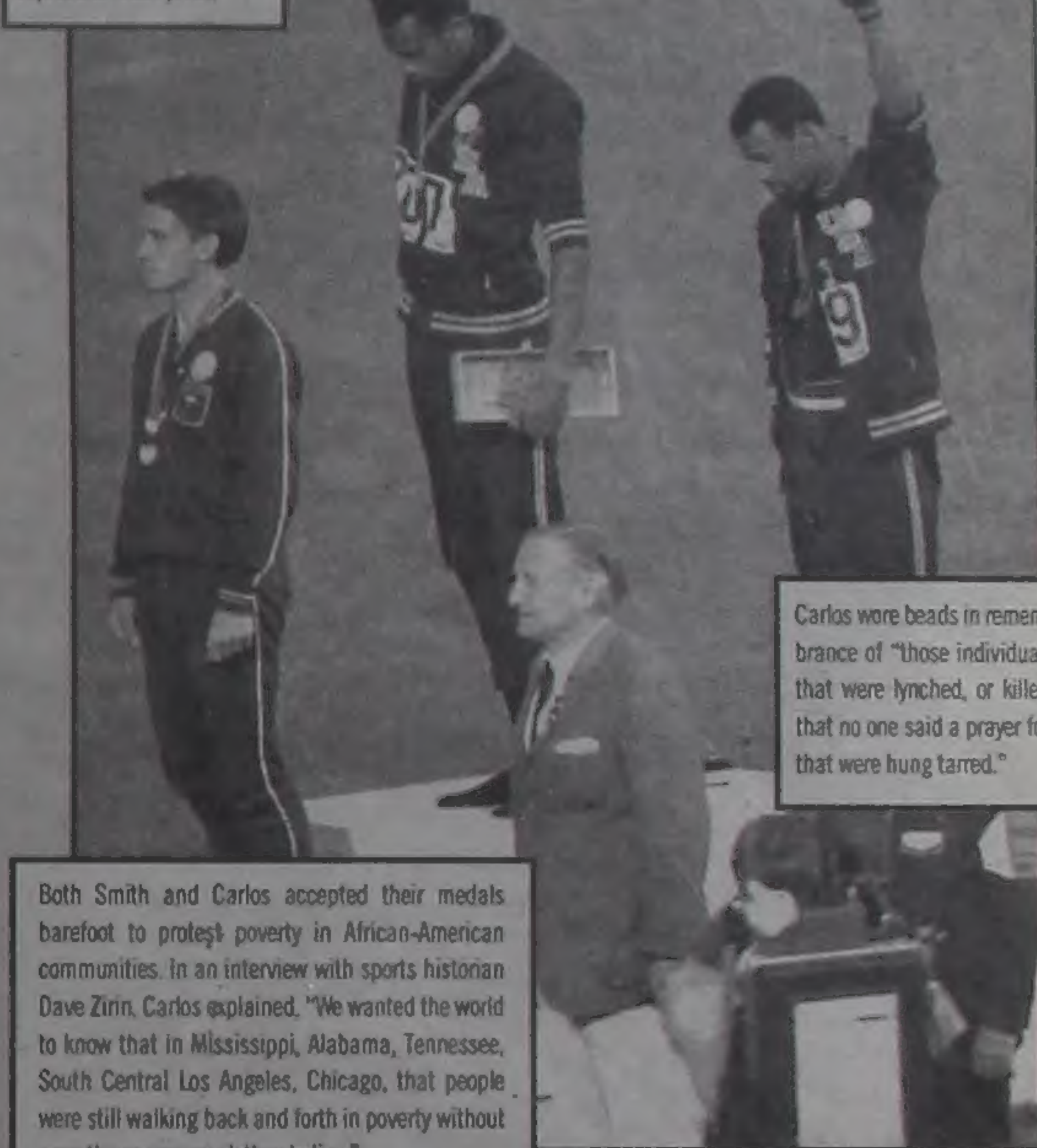
The most iconic image of Olympic political demonstration came at the Olympic Games in Mexico City on Oct 16, 1968, when Americans Tommie Smith and John Carlos took to the podium as the gold and bronze medal winners in the 200-metre dash. As the American anthem started, the two sprinters each bowed their head and raised a gloved fist to call attention to the issue of civil rights in the US.

While the image is well known, there is more symbolism in the famous AP photo than just the pair's raised clenched fists.

Both Smith and Carlos, along with Australian silver-medal winner Peter Norman, wore the badge of the Olympic Project for Human Rights (OPHR), a broad-based movement of Black athletes in the US that organized a series of protest activities in the lead-up to the '68 Olympics, including an unsuccessful call for Black athletes to boycott the Games to protest racism and human rights abuses in the US.

Smith wore a glove on his right hand, Carlos on his left. The reason is disputed: one story says that Carlos forgot his gloves and Smith gave him one of his, while another says the right fist was to represent black power and the left black unity.

Tommie Smith wore a black scarf on the podium to represent black pride.



Both Smith and Carlos accepted their medals barefoot to protest poverty in African-American communities. In an interview with sports historian Dave Zirin, Carlos explained, "We wanted the world to know that in Mississippi, Alabama, Tennessee, South Central Los Angeles, Chicago, that people were still walking back and forth in poverty without even the necessary clothes to live."

Carlos wore beads in remembrance of "those individuals that were lynched, or killed, that no one said a prayer for, that were hung tarred."

Forty years after the event, the pair is widely commended for their courage, but at the time they were roundly criticized. The podium demonstration made headlines around the world when Smith and Carlos were suspended from the US team, expelled from the Olympic Village and forced to return to the US. While they received support from many Black athletes—along with the all-white Harvard rowing team—the pair was vilified by many in America for the action. *Time* magazine coverage criticized the pair by replacing the Olympic motto of "Faster, Higher, Stronger" with "Angrier, Nastier, Uglier" in their coverage of the demonstration. —SCOTT HARRIS / scott@vuwweekly.com

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# A monumental miscalculation

## Georgia's second failure in South Ossetia means breakaway provinces are now lost for good

COMMENT

### DYER STRAIGHT

GWYNNE DYER

gwynne@vancouverweekly.com

The war in South Ossetia is essentially over, and the Georgians have lost. This was Georgia's second attempt in 18 years to conquer the breakaway territory by force, and now that option is gone for good. So are the country's hopes of joining NATO. Yet sections of the Western media are carrying on as if the Russians started it, and are now threatening to invade Georgia itself.

President George W Bush has condemned Russia's "disproportionate and dangerous" response, although there is no evidence that Russian ground troops have violated the borders of Georgia proper. Nor are they likely to, but it will make Bush look decisive when it turns out that the Russians do not invade Georgia.

Much is made of Russian air attacks on targets inside Georgia, and especially of the inevitable misses that cause civilian casualties, but the vast majority of the 2000 civilians allegedly killed so far in this conflict were South Ossetians killed by Georgian shells, rockets and bombs. Some shooting and bombing will continue until all the Georgian troops are cleared out of South Ossetia—including the 40 per cent they controlled before the war—but then it will stop.

Meanwhile, Georgian President Mikhail Saakashvili is playing on old Cold War stereotypes of the Russian threat in a desperate bid for Western backing: "What Russia is doing in Georgia is open, unhidden aggression and a challenge to the whole world. If the whole world does not stop Russia today, then Russian tanks will be able to reach any other European capital." Nonsense. It was Georgia that started this war.

The chronology tells it all. Skirmishes between Georgian troops and South Ossetian militia grew more frequent over the past several months, but on Thu, Aug 7, Saakashvili offered the separatist South Ossetian government "an immediate ceasefire and the immediate beginning of talks," promising that "full autonomy" was on the table. Only hours later, however, he ordered a general offensive.

South Ossetia's president, Eduard Kokoity, called Saakashvili's ceasefire offer a "despicable and treacherous"

ruse, which seems fair enough. Through all of Thursday night and Friday morning Georgian artillery shells and rockets rained down on the little city of Tskhinvali, South Ossetia's capital, while Georgian infantry and tanks encircled it. Russian journalists reported that 70 per cent of the city was destroyed, and by Friday afternoon it was in Georgian hands.

**THE OFFENSIVE** was obviously planned well in advance, but Saakashvili didn't think it through. He knew that the world's attention would be distracted by the Olympics, and he hoped that Russia's reaction would be slow because Prime Minister Vladimir Putin was off in Beijing. Given three or four days to establish full military control of South Ossetia, he could put a pro-Georgian administration in place and declare the problem solved. But his calculations were wrong.

There was no delay in the Russian response. A large Russian force was on its way from North Ossetia (which is part of the Russian Federation) by midday on Friday, and Russian jets began striking targets inside Georgia proper. By the time Vladimir Putin reached the North Ossetian capital of Vladikavkaz on Saturday morning, the Georgian forces were already being driven out of Tskhinvali again.

By Saturday evening, Georgia was calling for a ceasefire and declaring that all its troops were being withdrawn from South Ossetia to prevent a "humanitarian catastrophe." Saakashvili's gamble had failed—and, as Putin put it, the territorial integrity of Georgia had "suffered a fatal blow."

Not just South Ossetia has been lost for good. Georgia's hope of ever recovering its other breakaway province, Abkhazia, has also evaporated. On Saturday, the Abkhazian government announced a military offensive to drive Georgian troops out of the Kodori gorge, the last bit

of Abkhazian territory that they control. How much does all of this matter?

It matters a lot to the 300 000 Georgians who fled from Abkhazia and South Ossetia when the two ethnic enclaves, which were autonomous parts of the Georgian Soviet Socialist Republic in Soviet times, declared their independence after the old Soviet Union collapsed in 1991. Georgia's attempts to reconquer them in 1992-93 were bloody failures, and after this second failure it is clear that the Georgian refugees will never go home.

It is a reason to rejoice for most Abkhazians and South Ossetians. Although they are Orthodox Christians like the far more numerous Georgians, they are ethnically distinct peoples with different languages, and they always resented Stalin's decision to place them under Georgian rule. Whether they ultimately get full independence or simply join the Russian Federation, they will be happy with the outcome.

The Bush administration's bizarre ambition to extend NATO into the Caucasus mountains is dead. Russians are pleased with the speed and effectiveness of their government's response. And nobody else really cares.

There is no great moral issue here. What Georgia tried to do to South Ossetia is precisely what Russia did to Chechnya, but Georgia wasn't strong enough and South Ossetia had a bigger friend. There is no great strategic issue either: apart from a few pipeline routes, the whole Transcaucasus is of little importance to the rest of the world. A year from now the Georgians will probably have dumped Saakashvili, and the rest of us may not even remember his foolish adventure. ▀

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.



Alex Doudy via CC

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# Childcare costs not the only problem

## Government needs to rebuild childcare system from the ground up, not just throw money at it

RICARDO ACUÑA / [ualberta.ca/parkland](http://ualberta.ca/parkland)

It was in the beer tent at Folk Fest last weekend that a friend came up to me to tell me that, although she quite enjoyed my recent column on the cost of living in booming Alberta, I had missed a critical cost faced by many families in the province—childcare.

If Martha and Henry had a child, she pointed out, the fictional young couple in the article would be facing costs of \$1000 a month or more for full-time care for each child. This is in addition, of course, to the currently overwhelming costs of housing, utilities, and transportation I detailed in the column.

Given the cost of living in Alberta today, there is virtually no way that a young couple starting out can afford to build a life on just one income. But as soon as you reach that point where both partners need to work, you have to add the ridiculous cost of childcare to the mix. Or, alternately, you have to come up with informal arrangements where parents are working opposite shifts to ensure one of them can always be home.

Talk to anybody with young children, however, and you quickly discover that the cost of childcare is not the only problem—it's not even the biggest problem. As with almost everything else in Alberta today, there is a severe shortage of childcare spaces available in the province, even for people that can afford them.

In a recent article in the *Edmonton Journal*, Jane Hewes, of the Early Childhood Development program at Grant MacEwan, broke down the extent of the problem. The approximate population under five years old in Alberta today is about 230 000. Of those children, according to 2006 census figures, 120 000 were in households where the mother was employed. Now compare that number with the fact that Alberta currently only has 25 729 accredited child care spaces and another 11 000 spaces in approved day-homes, and you get a sense of the shortage.

It is not unusual, nor is it surprising, to hear of daycares with waiting lists three or four years long. In other words, a young mother looking to re-enter the workforce after a six or 12-month maternity leave, would have had to put her child's name on a waiting list some two years before she was even pregnant.

Daycare centres in Alberta today are having trouble recruiting and keeping qualified staff in the midst of this boom because they simply cannot afford to pay them enough. Because of the meagre wages, there are less and less people actually studying to become childcare professionals, and daycares are having to hire people without proper qualifications just to meet the government's caregiver to child ratios. And like everyone else,



daycares are also struggling to afford rising rent and utility costs.

Thanks to some excellent work by advocacy and parents' organizations across the country, childcare has become a high-profile political issue both provincially and federally. Both levels of government have begun throwing money at the problem in different ways, but as is often the case, this is barely making a dent to the extent of the problem. Part of the reason is that after 20 years of neglect, new funding is simply serving to bring the entire childcare system up to where it should have been 10 years ago, without even beginning to address the new challenges of today.

In 2006, for example, Alberta had the lowest public spending per regulated childcare space in the country at about \$1000 per space. The national average at that time was in the neighbourhood of \$3000 worth of public funding per space. In other words, the province with the lowest unemployment rates, the highest cost of living and the most expensive operating costs for daycares, is providing the least public funding by a mile to operate existing daycare spaces.

This situation is aggravated by the fact that the world's largest multinational daycare chain is in the process of moving into Alberta. As with any large corporation, they will have the ability to operate their Alberta centres at a loss for some time in order to establish market share—this will make it even harder for existing non-profit daycares to compete for staff and keep rates comparable.

**DESPITE THEIR RHETORIC**, the new subsidy and funding initiatives introduced recently by the provincial government will mostly be directed toward the shortfall in funding for existing spaces, and will do almost nothing to help meet the ever-increasing demand for new spaces. Even though the new funding brings Alberta's

spending per childcare space a little closer to the national average, we are still far from being the national leaders that we should be. It is also still entirely unclear on how a small wage top-up for staff and

increased subsidies by the provincial government will actually help create the 14 000 new spaces over the next three years that Premier Stelmach has promised.

It's time that the provincial government took seriously their pledge to fix childcare in Alberta. Some of the necessary solutions include:

- increase per space public funding to the highest level in Canada;
- stop giving subsidies and public funding to private-for-profit daycare centres, as the need for profit moves this money away from paying for care;
- establish a maximum daily cost for childcare in Alberta (Manitoba, for example, caps cost at \$26 per day per child) so that young families are able to afford it;
- require that daycare centres be staffed by qualified early childhood professionals who are being fairly compensated for their work;
- work closely with communities around the province to facilitate the establishment of sustainable neighbourhood non-profit daycares; and

• keep multinational corporate daycare chains out of the province, as they may compromise the quality of care and the ability of existing non-profit centres to be sustainable.

Throwing a few dollars at parts of the problem to appease voters will do nothing for the overall quality, affordability and long-term sustainability of childcare in Alberta. This is an area of public policy that needs to be rebuilt from the ground up in a concerted and comprehensive way to ensure it is done properly. Doing so will greatly enhance the educational and social development of our children, their safety while in care, and will contribute to the ability of young parents to actually work and begin building their futures. It's ultimately about our children's well-being, and about our quality of life—shouldn't we make sure we get it right? ▽

*Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.*

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# Build it and they will fund?

Critics accuse city of hiding information as FOIP request reveals edits to downtown arena report

BRYAN SAUNDERS / bryansaunders@vancouverweekly.com

The Canadian Taxpayers Federation (CTF) is up in arms after a freedom of information request uncovered some questionable and controversial edits made to a report concerning the construction of a new downtown NHL arena in Edmonton.

First of all, a paragraph about NHL arenas in other Canadian cities that were built using only private funding was removed from the report, creating a false impression about options for funding a new arena. Secondly, CTF says, the proposed amount of

public funding for the \$450 million arena skyrocketed. While earlier draft reports suggest that the public will be on the hook for 40 per cent of the bill (\$180 million), the final report suggests that taxpayers could be forced to cover as much as 70 per cent of the bill (\$315 million).

Scott Hennig, the Alberta director of the CTF says this is absolutely unacceptable.

"We're completely opposed to any public dollars going into building a new NHL arena in Edmonton, or in Calgary or anywhere else in this country," stresses Hennig. "Clearly,

## NEWS CITY

we've seen in Canada that NHL arenas are regularly built without any tax money."

Matt Fenwick, a writer for the popular Battle of Alberta hockey blog and, admittedly, a passionate Flames fan, agrees with Hennig on the matter.

"My opinion is that it's morally reprehensible to take money from non-hockey fan taxpayers and to give it to private business ... when hockey's extremely popular and could pay for

itself," Fenwick asserts.

Meanwhile, Hennig says he's disappointed because, in the past, Mayor Stephen Mandel had adamantly denied that taxpayers would end up funding any part of the venture. Evidently, he notes, that's not the case.

Mayor Mandel was on vacation and unavailable for comment, but Mandel's chief of staff Patricia Misutka writes that nothing about the mayor's position has changed. She goes on to say that accusations that public will have to pay 70 per cent of the bill is the result of a misinterpretation. That 70 per cent, Misutka says, could be funded through a number of means that don't involve tax hikes, such as ticket surcharges, facility revenue and a community revitalization levy (CRL).

Hennig, however, says that despite its obscure name, a CRL is still a tax.

"That's just a slight of hand, that's a shell game," Hennig points out. Essentially, he explains, a CRL means that the city will be borrowing against the future tax increases that the city speculates will be generated by new development around the arena.

The problem with this, he notes, is that there isn't an infinite amount of coffee shops or hotels or casinos. Had the arena not been built, he says, developers who had wanted to set up a business would have just done so elsewhere in the city. So actually, Hennig says, this new development isn't really new. Ultimately, he explains, we're just stealing money from the city's general revenue fund where it could have been used for other projects, and funneling it to pay for an arena instead.

LYLE BEST, a prominent local businessman, was a member of the committee that came up with the controversial report, and has several issues with Hennig's interpretation of it.

The reason references to some of the 100 per cent privately financed arenas were removed, Best explains, is because these statements weren't necessarily true. Some of these arenas were given government grants, he states, and isn't that public money? Even if this wasn't the case, Best continues, municipalities still had to pay to set up the massive amount of infrastructure needed to service these arenas.

"My fear was that if I left it in as a categorical statement that none of these arenas had no taxpayer's money, then the CTF and others would have jumped on me right away, and said 'Well what about all the infrastructure money [that went into these projects?]' And they would have been right," Best says, obviously frustrated that despite his best efforts to avoid controversy he now finds himself in the middle of it.

However, Hennig doesn't buy this excuse. He suspects that the examples were ignored because Best and other people who had a hand in the report are mostly businessmen with a personal interest in public funding of a new arena.

"It's just easier, frankly, for owners of these arenas to go and ask for taxpayer money because it saves them money from their own pockets," Hennig charges.

Dan Mason, a professor of sports economy and another contributor to the report, conducted a study that found that 50 per cent of Edmontonians are opposed to public funding of a new arena. But, he points out, the matter of who should pay for it isn't the most important issue to consider.

Rexall Place is one of the oldest buildings in the league, Mason notes, and eventually the old arena will either have to be renovated at a minimum cost of \$250 million dollars, or a new arena will have to be built. Mason prefers the latter option, saying that a new downtown arena and all the casinos, hotels and spas that are expected to pop up around it have the potential to revitalize the city core. Renovating the existing arena, he points out, does nothing to inject new life into the city.

"My take on it is that if you make it into a real estate development project, then you're more likely to get private investment interest into putting money into the facility. And so, ideally, that's what's going to happen in Edmonton," Mason offers.

"What should be really happening," Mason continues, "is that rather [than asking if the public wants to pay] people should be saying, 'If there's going to be a new arena, and it's going to be here, this is what we need out of it. And this is what we expect if we're going to pay any public money.'" ▀



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# The Folk Fest cure

HEALTH

## WELL, WELL, WELL

SONNIE HOWARD  
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Calm waters, blue skies and unencumbered travel are rare, I know, but stormy waters and heavy packs are tiring. The kids are here and their heart-aches and cell-phone moments weigh me down, and I'm tired and have, trivially but unexpectedly, no water (hot or cold) today, and will have, by day's end, a bill for \$1300 to have it running again. Trouble—trivial and otherwise—is a given. No respite from trouble is, as we all know, bad for our health. So yay for Folk Fest.

What's healthy about a weekend of outdoor music is a million things. For me, it starts with the weekend pass from the isolation of the writer's office, the privilege of being with real people, smiling people with voices in place of the silent electronic communications that can dominate the writer's life.

Old-fashioned non-electronic social interaction is vital to good health, in part because it's the culture that best promotes laughter—that anti-inflammatory endorphin-releasing, immune-boosting activity that's so good for almost everything that ails us and isn't always easy to come by. Kids and young adults laugh easily and often (400 times a day, on average), but the rest of us not so



much—about 15 or 20 times a day, if we're lucky. We're also apparently laughing much less now than we were 50 years ago, down from 20 minutes a day then, to about five now. And research has shown that both quantity and quality of laughter is best in group settings. Really, really good laughter (unless we're a little crazy), almost always happens in social settings, and the bigger the crowd, the better the laughter.

Folk Fest delivers on the social aspects, but there's also the fresh air, dancing and food I haven't had to prepare myself. It offers a carefree childhood zone where the biggest decisions to make involve which artists to take in and how

to avoid the worst beer-tent line-ups. And of course it serves up music that's live, delivered by real people with amazing voices and energy and talent, music that sounds different outdoors, under the sky and dancing that feels different on the grass. It really is medicinal.

I KNOW, I'm sounding flakey again, but it's actually not at all flakey—the power of music is all very real and quite measurable. It lowers heart rates and blood pressure and anxiety levels, it stimulates immune function, it reduces depression and inflammation, it stimulates endorphins and melatonin (for good sleep), it rewires our brains and improves thinking

and memory and it grows fresh ideas and hope. And a weekend of music offers a break from all things troubling—our Achilles heels, our anxieties, our pain, our bottomless pits of deadlines and monotony, our bosses, our bills, our lying politicians and pharma reps, our out-of-reach or painful or dying or dead romances, our too-expensive and disappearing alternative medicines, our loneliness.

And all things troubling today includes a little reminder that patriarchy—a health issue for women in a million ways, big and small—is alive and well. A young woman I know, lovely, hard-working, intelligent, on her own and making her way in this insane world, gets a job at one of Edmonton's many cookie-cutter restaurants. Within her first few shifts, her feet are covered in painful-looking open blisters. She borrows a pair of shoes that relieve the old stress-points, but is told she can't wear them—they don't conform to the dress code, they reveal too many toes. Even though that same employer has, for as long as I've known, encouraged female staff to expose plenty of skin in every other way—just not toes anymore.

A dose of subversive music, friends and fun tend to generate hope, and don't we all need infusions of hope sometimes, hope that ordinary people can make the world a better place, that we can still speak out and resist the machines that would eat our lives, suck our souls dry? v

## TOP 10 RINGTONES

- 1) I Kissed A Girl  
Katy Perry
- 2) Just Dance feat. Colby O'Donis  
Lady GaGa
- 3) Disturbla  
Rihanna
- 4) Viva La Vida  
Coldplay
- 5) A Milli  
Lil Wayne
- 6) When I Grow Up  
The Pussycat Dolls
- 7) Dangerous feat. Akon  
Kardinal Offishall
- 8) Shake It  
Metro Station
- 9) In The Ayer feat. Will.I.Am  
Flo Rida
- 10) Burnin' Up  
Jonas Brothers

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# Floats like a butterfly

Narcissistic memoir comes up short

JAY SMITH / jay@vuwweekly.com

The name "Patrick Brown," no doubt, fires familiar for many readers. In almost 30 years as a foreign correspondent for CBC, he's been just about everywhere, working as a "firefighter": a unfixed correspondent that rushes into a country just as the crisis mounts. Now, he's written his memoirs, a not-unproblematic gaze into his life and work.

Let's say this first: the stuff on China in this book are worth reading.

The "butterfly mind" of the title is in reference to a comment one of Brown's schoolteachers made about his lack of focus, which Brown later connected to the Chinese classic *Zhuangzi*, in which the its author dreams that he is a butterfly, "fulfilling its desires and purposes" despite fluttering around. It's a bit of a light-weight title, but the publisher is obviously hoping to cash in on the Sino-curious coinciding with the Beijing Olympics. Brown, who has spent much of his sober career in China, has interesting and engaging insights into the culture. Unfortunately, these insights are just a quarter of the book.

The rest of the book is proof of Brown's "butterfly mind", flitting over world history and personal destruction.

BOOKS

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REVOLUTION, RECOVERY  
AND ONE REPORTER'S  
ROAD TO UNDERSTANDING  
CHINA**

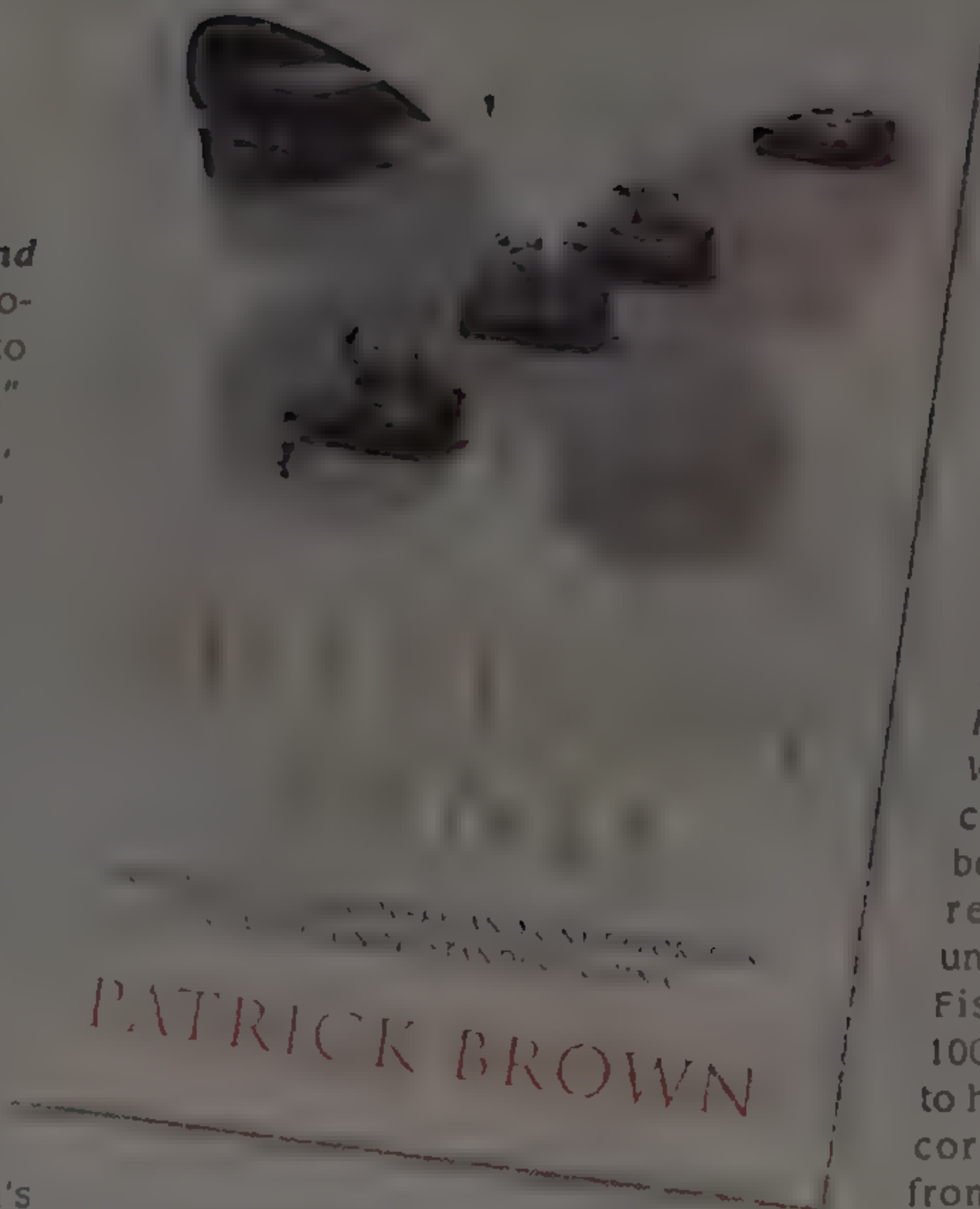
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By his own admission, Brown rarely knew much about the background to the conflicts he was presenting during his time as a "firefighter." "Although my tone implied deep understanding of complex issues," he writes, "I have never been an expert on anything. I have spent my life going from place to place, always in a hurry, watching other people do things, and writing and talking about what they are doing. Before I moved to China, I was never anywhere long enough to feel that I fully understood what was happening."

**UNREPRESENTATIVE** Brown's lack of expertise was, of course, his drinking. Contrary to the image of the war correspondent, so disturbed by the horrors of war, that turns to the bottle, Brown, he insists, went into journalism because he could drink on the job.

The structure of *Butterfly Mind* follows the progress of Brown's alcoholism: from "Crossing the Line" to "Chaos," "Dictatorship," "Denial," "Intervention," "Recovery," and, finally (and rather inexplicably), "Darkness." Each chapter not only refers to Brown's relationship to alcohol, however: he's talking about his foreign assignments, too. Y'know: world history, seen through the lens of his alcoholism. Sound narcissistic? It is.

It also highlights the fundamental problem with this book. It's too subjective to be interesting, objective reading, but when it should be subjective, it's trying to be objective. For instance, as a "memoir," one would expect more about Brown's alcoholism than there actually is. Each chapter opens with a page or two about the terrible, and terribly predictable, things Brown did because of his addiction. And then that's it. For the most part, especially before we get to the part in the narrative when he is assigned to China, we get crappy, way-too-fast overview of the various upheavals he covered for CBC. Many of these histories, pulled out of context, sound as if they could be



putted on at Wikipedia. There's no visceral appeal to Brown's writing, there's no real sense that he was actually there.

Obviously, this impression is no doubt due to the fact that he was absolutely drunk most of the time, and spending his time in hotel bars instead of out reporting. This, in turn, raises the question: why is Brown bothering to write about his battles with alcohol against a washed-out

backdrop of world history, if he doesn't really want to talk about the former and can't talk about the latter?

The template for Brown's unruly admixture of current events and biography is, undoubtably, Robert Fisk's massive tome *Pity the Nation* and *The Great War for Civilisation*. The comparison, however, between the two foreign correspondents shines an unfavourable light on Brown. Fisk was unafraid to send 1000-page-plus manuscripts in to his publishers and demand a corresponding commitment from his readers. This is the consequence of illustrating the effect of subjectivity on the impossible objectivity of "current events": extensive personal and world histories that represent the complexity of perception. This perceptual complexity, of course, is what fires history itself. When one is dead to perception, when one is blacked out from alcoholic excess, then what remains is just narcissistic flightiness. ▀

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# The diceman cometh



GAMES

## INFINITE LIVES

HARRIS LEMKO

infinite@vancouverweekly.com

An intense young man stares down at a sheet of numbers, biting his lip, rocking gently back and forth. The grizzled biker-looking old-timer across the table glares at him over a folded cardboard screen:

"Well? What are you going to do?"

The kid's brow furrows deeper, his rocking intensifies. A low moan of terrified indecision rattles in his throat as his eyes beg the page in front of him to release its answers: statistics, figures, the life-or-death knife edge of probabilities at the mercy of a roll of the dice.

"Are you going after the ogre?"

I move on from the table; an uninvited observer, I felt the little embarrassment-twinge of having caught an accidental glimpse of an intimate moment. Whatever the kid decides, whatever goes down with that ogre, it ought to be up to him to later brag about or bemoan the outcome in his own way. Given his body language, it seems the tale will be one of either a narrow (and, face it, cowardly) escape to safety or a brutal, probably fatal, clubbing—sometimes, there's just no winning in *Dungeons & Dragons*.

I move on through the shop. It's *D&D* Meetup Day at the Sentry Box in Calgary, and I'd just dropped in while running other city-errands (primarily, buying cheese) just to get a sense of the scene. Curiosity cost me—the clicking of dice; the cheers, groans and gamely arguments of the assembled players; the tables covered with handsome rulebooks and hand-drawn maps of caves and kingdoms ... old, old hooks in my heart were pulled taut, and before you could say "impulsive incineration of discretionary income" I was walking away from the till, poorer by \$120 and richer by one *Dungeons & Dragons* 4th Edition Core Rule-

Sucker? Maybe worse: serial sucker. Since that first first-edition boxed set of my childhood, I've found, bought, been given or borrowed (and neglected to return) every iteration of *D&D* ... though I lucked out and managed to skip the 3rd Edition in favor of the v3.5 that almost immediately replaced and obsoleted it. This, despite the fact I haven't played *D&D*, for real—there have been several respectable one-offs—in almost 15 years. So ... why? What's the point, and \$120 might be better transmuted into a change, fresh spark plugs and a park?

I just like reading role-playing game manuals, that's why. Even lacking the time, opportunity and access to available nerds required to get a game going, learning new games—their mechanics, their wildly various approaches to world-simulation, their themes, their ideas, their pages and pages of fantasy fodder—is a real kick. Peeling the cello-wrap off a fresh edition of the Grand Old Man, cracking the spines of player's handbook, DM's guide, monster manual, seeing stats blocks and charts in a sea of lurid heroic-fantasy paintings, getting a big whiff of that new-book smell Christmas in August.

**NOW, NON-GEEKS** might not know it, but in the few weeks since its release "*D&D* 4e" has savagely polarized the nerdosphere, and with one glance inside it's easy to see why. Nerds tend strongly toward conservatism, and here publishers Wizards of the Coast have not simply sacrificed some sacred cows but have led the whole herd to the slaughterhouse, ground up their meat and bones for animal feed, shipped it all off to a poultry farm and repackaged it as an all-new menu of chicken wings, cutlets and nuggets. Across the internet, threads burn with the shriek, in various spellings, capitalizations and exclamation-markings: "It's not *D&D*!"

No, by purist measures maybe it's not but we could take that argument and run it back, iteration after iteration, all the way to the '70s. And inasmuch as 4e isn't *D&D*, why is that a bad thing? *Dungeons & Dragons* was badly encrusted with decades' worth of assumptions every new edition at least a half-step behind the state of the art in game design. What of "real" *D&D* was so special that its exclusion or alteration for 4e breaks the game? The lame, fragile, powerless low-level characters? The pain-in-the-ass, fire-and-forget "Vancian" spellcasting? The Gygax-vintage unique-rule-for-everything style that had players roll on a special "Random Harlot Table" to determine exactly what kind of prostitute (haughty courtesan, expensive doxy, brazen strumpet, etc) they encounter on the street?

I'm not qualified to fully review 4e at this point—that would require actually playing with other players, which might be tough to arrange while living in a rural village whose top industries are old-folks' homes and antique shops—but in generating a dozen or so characters and running a few sample battles to get a feel for the rules, I'm liking it so far. It's more streamlined ("dumbed down") and cinematic

("unrealistic"; well, duh) than v3.5, and it's clearly better suited to new/novice/casual players—characters have much more interesting abilities at low level, and their powers interact in the tactical combat system in ways that let everybody be both badass and helpful for the duration of a fight. No more gimped-out wizardlings blowing their wad in the first round before becoming robed liabilities!

So, yeah ... the hooks have me again, and a couple of the characters I whipped up are calling to come off the page. Campaign ideas bubble in my head; my dreams roiling with blustery dwarven rogues, mysterious death-priestesses and brawny quick-draw artists. Could this be my re-entry point? Will that be me next weekend at the games shop, dice-bag in hand, sweating ogreish decisions across a folding table? Gods willing, yes; I have never been so ready to roll initiative. ▽

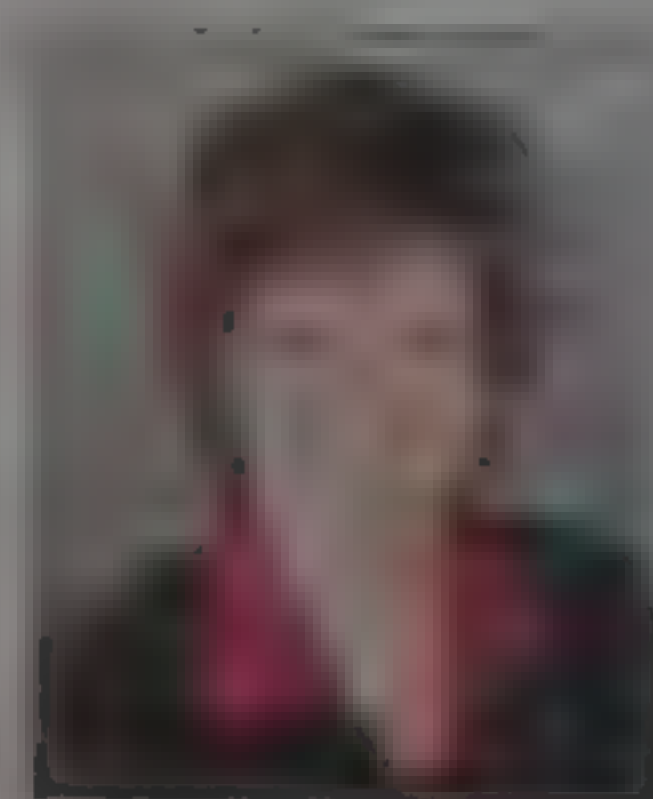
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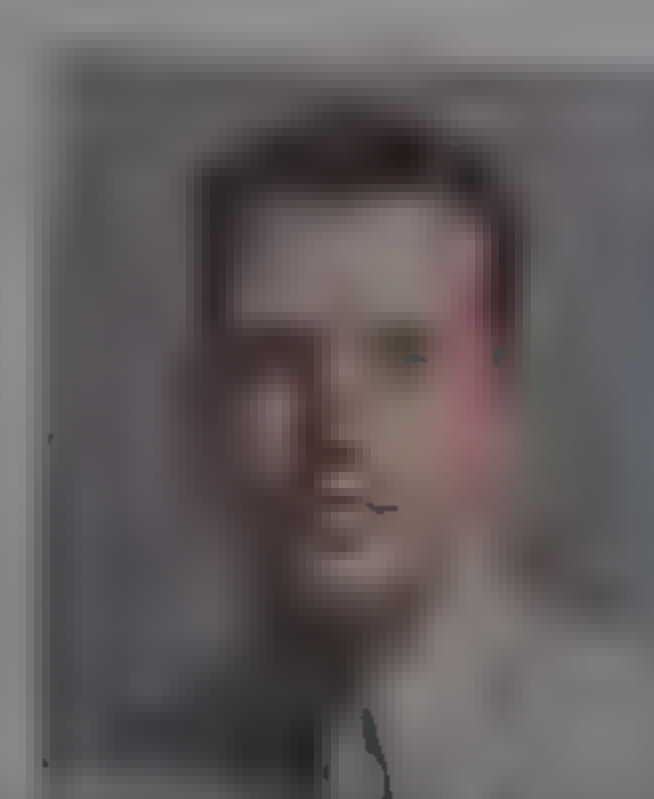


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## OLYMPIC PROTEST

BY TERRY O'NEILL PAGE 7

as a means, a vehicle for championing their alternative vision. And that's what often gets called protest or labeled politics—the politics that we don't want in."

And so demonstrations such as the one carried out by Americans Tommie Smith and John Carlos at the '68 Games (see sidebar on p. 7), about which Hartmann wrote the book *Race, Culture and the Revolt of the Black Athlete: The 1968 Olympic Protests and Their Aftermath* are labelled as political, while China's celebration of a unified country which includes Tibet is not.

**IT'S A DISTINCTION** Hartmann says he simply doesn't recognize as legitimate.

"I think it was really China that politicized the Olympics this year by taking the Olympic torch up Everest, which was really their way of trying to assert their dominance over Tibet. So I think we're just responding to what they've already started," he insists.

"And I think it's very hard not to politicize something like the Olympics because when world leaders show up to an event like that they're really giving their tacit support for what the host government is doing. So in a case like China, where they're brutally repressing the people of a sovereign country that they've occupied for decades, I think it's pretty shameful for our leaders to be giving their support to that."

And while Andersen says that he can understand why athletes who have trained for years to earn the right to compete at the Olympic level wouldn't want to participate in a boycott, he hopes that some athlete at the Games will take a page from Smith or Carlos and use their unique position to make a statement.

"I think athletes definitely have the right—and I think everyone has the responsibility—to speak out on this issue. I'm really hoping that one of them will pull out a Tibetan flag on the podium this year, but we'll see. I

can understand the athletes being there, but I would really hope that they use the opportunity to speak out for human rights."

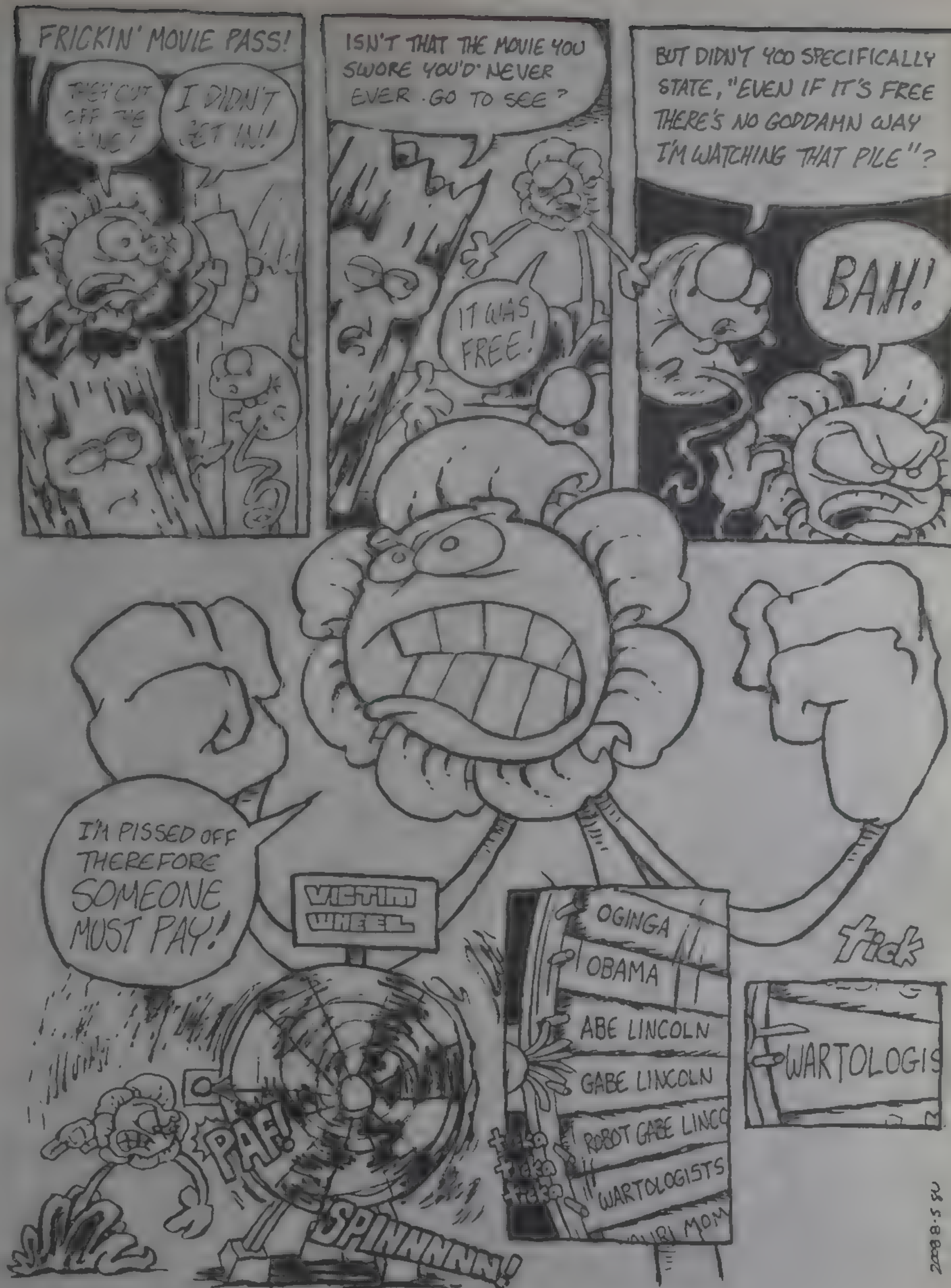
Hartmann, however, says that there is tremendous pressure at these Games in particular for athletes to not take part in any type of demonstration

as the Beijing Olympic Committee—are going to try to make sure that athletes aren't doing the kind of dramatic gestures that Smith and Carlos carried off in '68. Whatever we think about Tibet, it would be an embarrassment to the Olympic movement, to China to have the Olympic stage be about that. I'm not saying that shouldn't happen, but there's definitely a lot of attention on that and everybody's trying to resist that and keep athletes from using that."

Hartmann, who has travelled to China twice in the past year in the lead up to the Games, adds that given that the perspective of the Chinese government and many Chinese citizens on issues like Tibetan autonomy differs significantly from that in the West, using the Olympics as a mechanism to pressure China to change its policies may be as effective as some might hope.

"I think that the great possibility of the Olympics is not to resolve these kind of issues and not to push one's position down one side or the other. The great possibility is for better communication and understanding across cultures on these social and political kinds of issues," he says. "Unfortunately in the case of Tibet, as with several of the other inflamed issues around the Chinese Games, it's not always had that effect of creating understanding and knowledge, but in fact you have people on either side hardening their positions and that's the kind of the scary side of the Olympics: the possibility for communication isn't what's realized but rather the hardening of cultural differences and the lack of understanding and trust across those."

"And in my view, sometimes protest can push people in productive ways but sometimes it can harden opposition and I'm a little more worried on the latter side right now." ▽

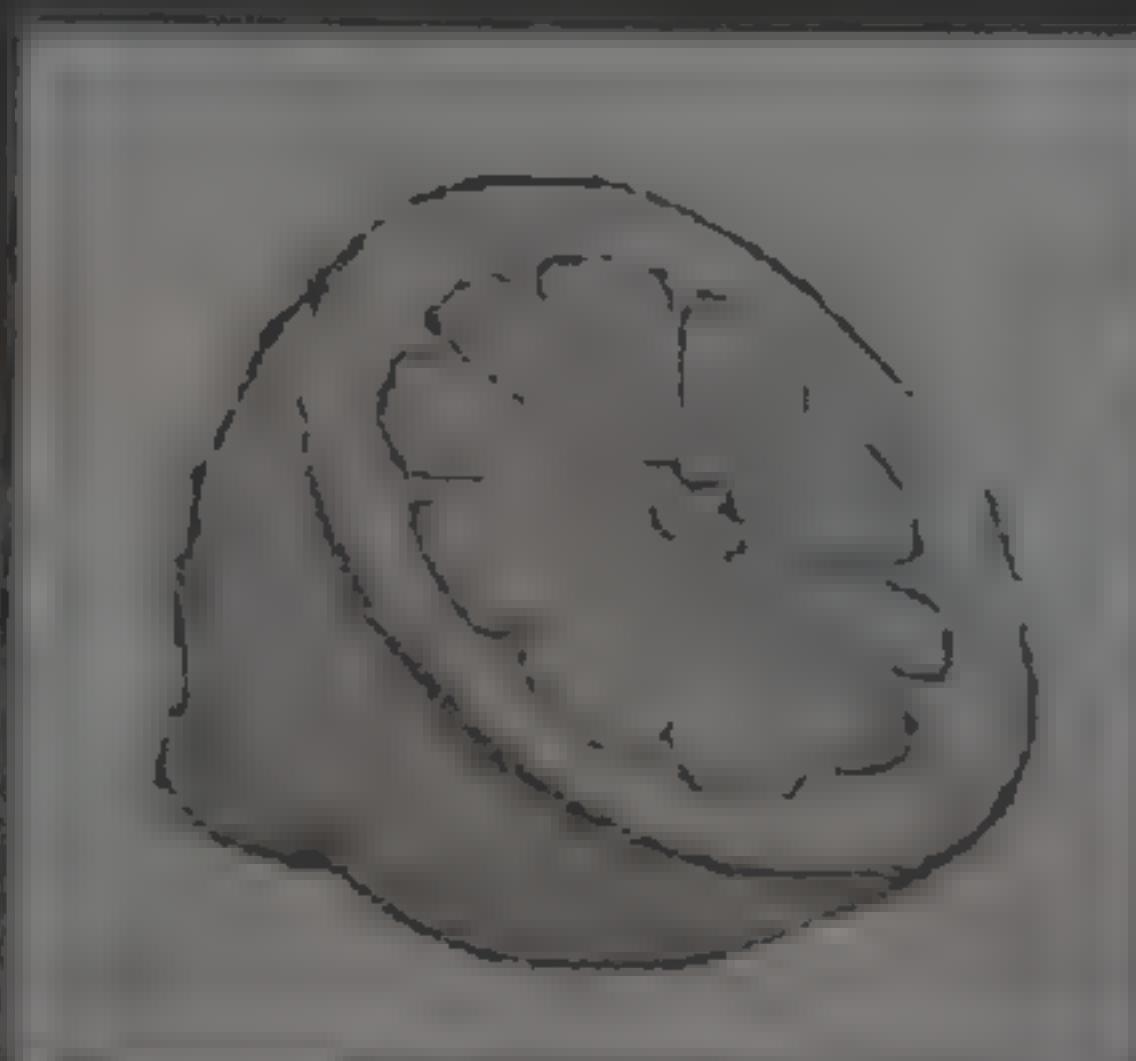


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# Soup up your apricots

The plan was to try out veggie burgers this month. I've been consuming them en masse the last few weeks and thought I should fire up the BBQ and perfect them at home. But then I realized that August means the Olympics, and what could be better than parking yourself in front of the TV and snacking on authentic (well, maybe pseudo-authentic) Beijing-style food. Pipe in some contaminated air and it would be almost as good as being there.

But my sister foiled my carefully thought-out plans. She showed up on my doorstep early one Saturday morning and plunked a large box full of juicy, delectable, delicious apricots at my feet, picked just the day before from her prolific apricot tree that happily resides in the much warmer climate of Kamloops. The box was so large and so full that it actually went "thunk" as it landed.

Now, as much as I love apricots, I can only eat so many of them. So, after blending, baking and freezing everything apricot—and still only managing to dent the box slightly—I decided that I needed another plan. I would cook with them. I launched my internet session and immersed myself in the wonders of Google. Apricot soup sounded just weird and wonderful enough to try.

I encountered a small glitch when I read over the ingredient list and discovered that the apricots were actually supposed to be of the dried variety.

**FOOD AT HOME**  
JAN TUSTON  
jan@vueweekly.com

Oh well—I had fresh apricots and I was going to use fresh apricots.

The recipe seemed simple enough, and I had all the ingredients already on hand. All I needed to do was haul out my big soup pot and get started.

I drizzled about a tablespoon of oil into the pot, turned the heat on to medium, and then put on my handy disposable food gloves (which I absolutely have to wear whenever raw meat or something odoriferous and pungent that will make my hands smell for the rest of day is involved) and got to work chopping the onion—I only used one. Once it was chopped, I plunked it into the pot to sizzle away and then peeled and diced the carrots. They joined the now lovely smelling onions in the pot. I got out my big heat-proof spatula and stirred everything up.

I watched that sauté for a bit and decided that it just didn't seem like enough veggies—to me, veggies are really the the point of soup. Anyway, I cut up three celery stalks and a yellow pepper. Still not satisfied, I decided that a sweet potato was just what was needed, so in that went after undergoing the whole peeling and chopping process.

**WHILE THAT WAS** doing its thing and getting soft and wonderfully aromatic,



I sprinkled on about a tablespoon and a half of cumin (a bit more than the recipe asked for) and a couple of grinds of salt and pepper. Another stir and it was ready for the lentils.

I washed up about 2 1/2 cups of red lentils—3 seemed like too many—and dumped them into the pot along with 10 cups of chicken broth. Broth just has more flavour than the water the recipe asks for. After yet another stir, I let it simmer away while I got to work on the apricots.

I just needed to give them a quick rinse since they were of the lovely pesticide-free variety. Because I had no clue how many fresh apricots would translate into 12 ounces of dried, I just chopped up a bunch. My first thought was to simply plunk them in, skin and all, but since I have an apricot-averse daughter, I ended up peeling them first. If anything was

## ARMENIAN APRICOT SOUP RECIPE FROM THE SOUP PEDDLER'S SLOW & DIFFICULT SOUPS BY DAVID ANSET

1 Tbsp extra virgin olive oil  
2 onions, diced  
3 carrots, peeled and chopped  
1 tablespoon ground cumin  
3 cups red lentils, rinsed  
10 cups water  
12 oz dried apricots, chopped  
salt

going to tip her off and guarantee a soup rebellion, it would be the skin.

By the time they were peeled (which turned out to be much easier than I thought) and chopped, they looked almost like pureed apricots—a big mound of orange-yellow pulp. I'm not sure how many I used, but it was at least

a couple of cups worth—enough to make a difference. That went into the pot and simmered for a bit and, although it looked good and smelled amazing, it still seemed to need something.

The colour just wasn't right, so I threw in some cubes of frozen spinach. I would have liked to have used some fresh swiss chard from my mom's garden, but my lack of planning foiled that thought. The spinach seemed to do the trick and, after simmering the soup for about 45 minutes total, I decided it was probably done. The lentils were dissolved, the veggies were soft and it actually looked good.

As I ladled it out into bowls, I carefully inspected it for any telltale traces of the apricots. There were none to be found. My soup-loving, apricot-averse daughter couldn't detect any either—she gobbled it up in no time, proclaiming it as "delicious" in-between greedy spoonfuls.

The soup was excellent, but I don't think adding the apricots made any difference—except for adding a bit more nutritional punch. Aside from that, it was an utterly edible soup, one definitely worthy of being made again.

Next time, I would still add the fresh apricots—but only if I had too many lying around the house (and I'm not sure I would try dried, but it might be interesting). But if you have a bunch, by all means, throw them in. Save yourself some work though, and toss them in with the skin—I'm guessing you won't even be able to tell the difference. ♥

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# What, no espresso beer?

Vancouver's surprisingly good beer scene

## SUDS! GREAT HEAD

Folks from the Prairies don't really get Vancouver. I know I don't. There's no questioning the beauty of the city, with the mountains and the Pacific Ocean. But Vancouver city life is not like life in Saskatoon or Regina. There seems to be a Lululemon outlet on every block, and the official beverage is a low fat, half-caf, soy mochaccino—hold the sprinkles. And do they really need to grind the city to a standstill every time they get two centimetres of snow?

Recently my day job sent me to Vancouver for a conference. I found myself with some free time, and so used it to explore the beer scene in Vancouver. Moving swiftly past the Starbucks and trying to dodge the roller-bladers, I ducked into the local pubs and breweries to get a sense of how beer is appreciated in Canada's playground city.

And as I staggered back on the plane a couple days later, I left more impressed by the city than I expected. It has a little something for everyone, from the casual tourist to beer freak. The lower mainland has four microbreweries and 12 brewpubs. Not all are created equal, but everyone can find something in this city on the delta.

I started where most Vancouver beer tourists start (and often finish)—Granville Island Brewing. BC's largest craft brewery, its original brewery is in the heart of downtown Vancouver on Granville Island (surprise!) Trading on its location and roots, Granville offers tours of its brewery for \$9.75.

For a beer beginner, it's a fun 90-minute diversion. A relatively knowledgeable tour guide walks you through the brewing process step-by-step showing you the brewing equipment. You quickly learn that Granville does not brew their beers on this location any more—they long ago moved production to an industrial-scale brewery in Kelowna; the Vancouver brewery is used only for their seasonals. At the end of the tour the group is provided small samples of four of their beers. The quick witted can purloin extra from the pitchers if they consume their samples quickly enough. The highlights for me were the Robson Street Hefeweizen and the seasonal (a ginger-infused beer). In many respects it's over-rated and over-priced, but it remains an enjoyable jumping off point for Vancouver beer-exploration.

**NEXT UP** was a tour of some of the city's brewpubs. While there are some differences, most struck me as having a similar design and atmosphere: casual, urban

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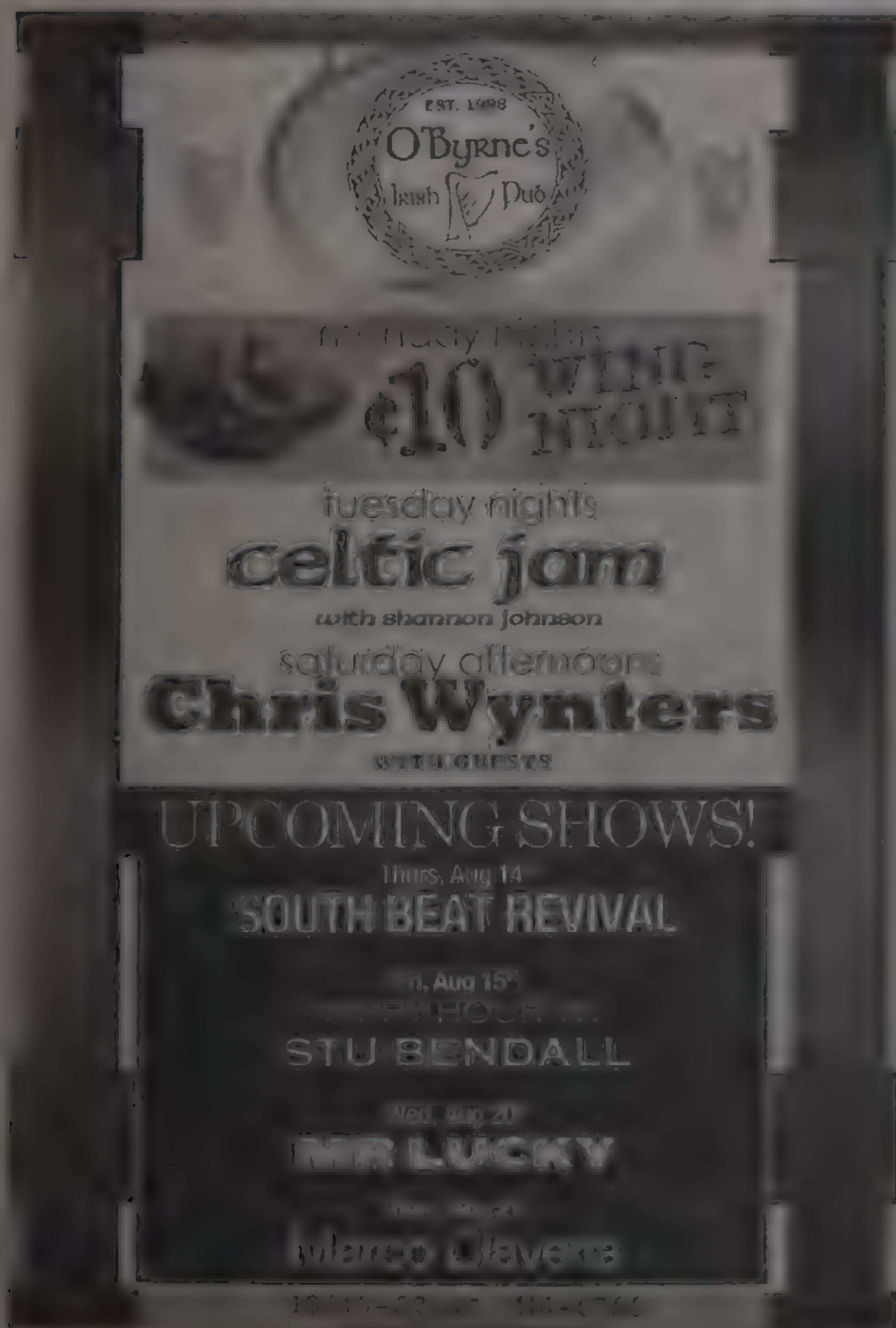
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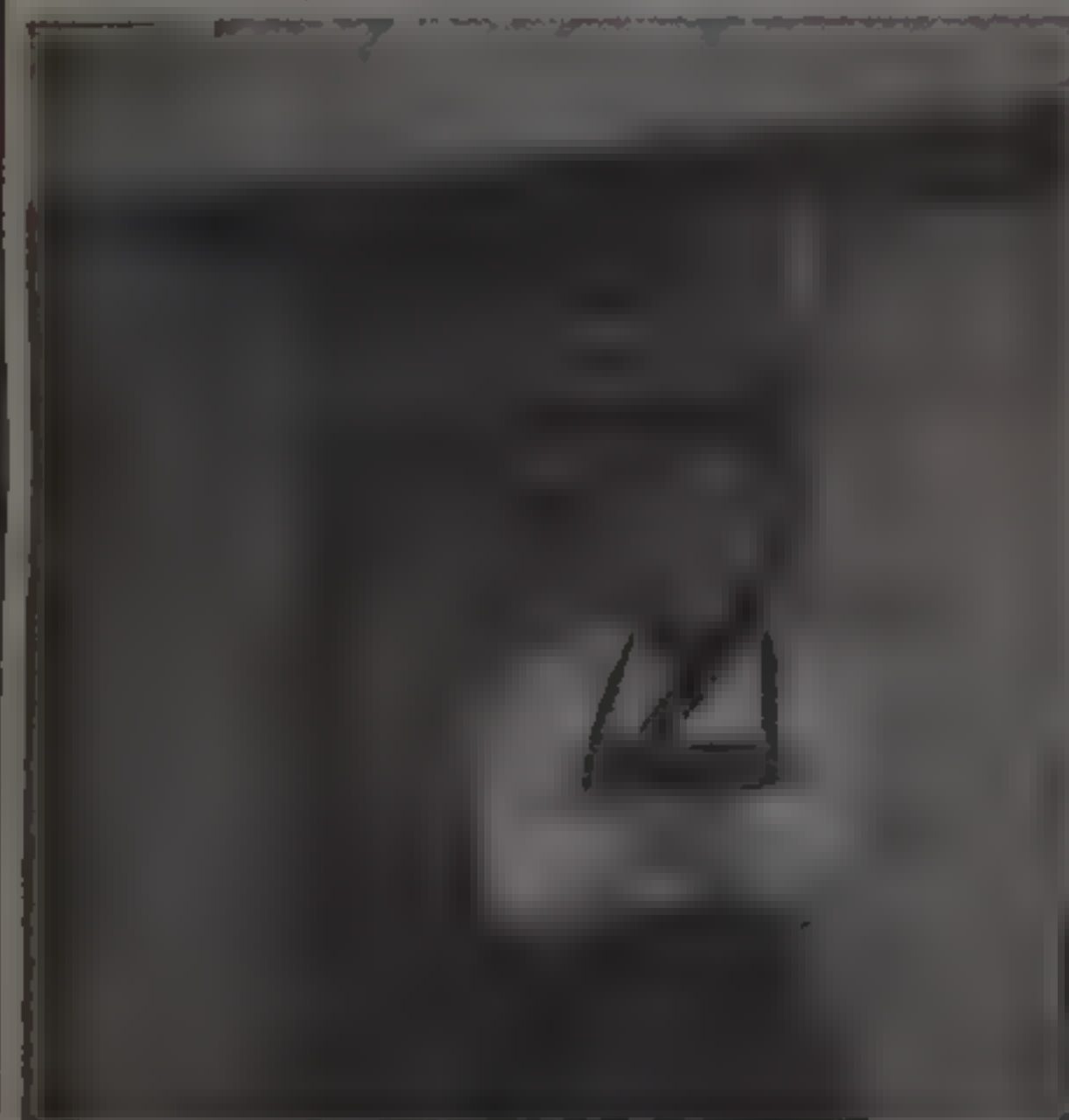
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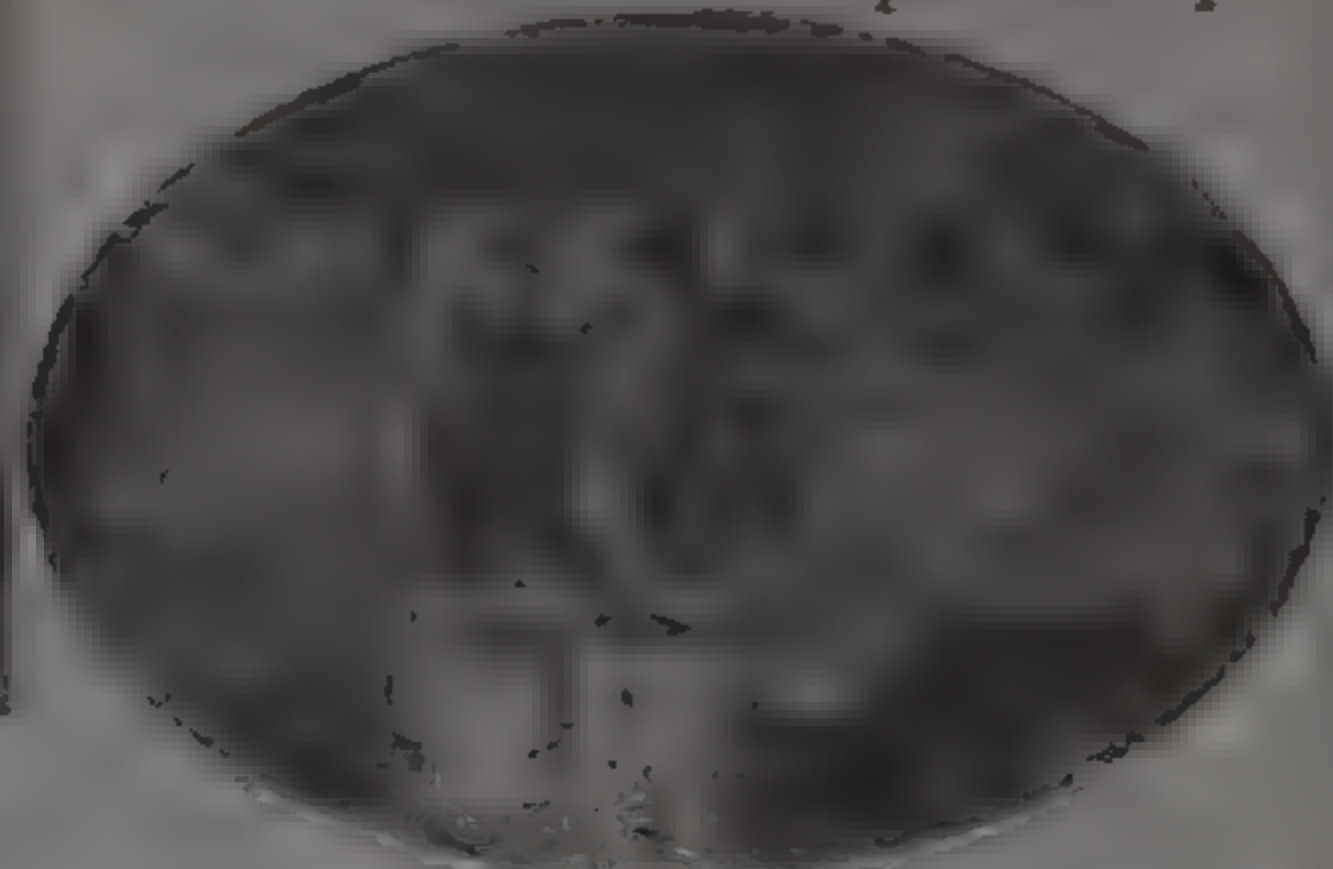
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# Fit for an emperor

Tony's lives up to its stellar reputation

JAN HOSTYN / jan@vancouverweekly.com

Having a reputation is not necessarily a good thing. Reputations mean preconceived notions, and preconceived notions lead to expectations. If you're blessed with a wonderfully positive reputation, people will expect the best. But if things are just really, really good, a mere smidgen less than the exceptional you were expecting, you'll probably be disappointed. A stellar reputation is a hard thing to live up to.

Tony's Pizza Palace has a stellar reputation. I've heard about their delicious, famous pizza a gazillion times and have always been met by incredulous stares when I've confessed that I've never tried it. Living up to such a reputation must be hard enough, but then they've got that name: palaces are grand, opulent and imposing, not the sort of thing we mere mortals inhabit.

So, with my very particular pizza-loving family in tow, I decided it was high time we visited this palace. Since it was a Friday night, I phoned just as we were about to head out the door to see if they had room for us. Not exactly advance planning, so it was no one's fault but my own that we had to wait an hour for a table. A hungry hour later, after circling the neighbourhood a few times, we finally managed to squeeze into a newly vacated spot in the tiny parking lot right in front of the restaurant.

As soon as we pulled open the outer door, I lost my power to concentrate. I vaguely remember another door, a little entranceway, and a display case with the menu and some reviews, but it was the smell—the amazing, powerful, mouth-watering smell—that took over all my senses. So far, based on smell alone, Tony's was living up to its reputation.

THERE'S NO QUESTION that the restaurant is of Italian heritage, and extremely proud of it. Signs of Italy are

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everywhere. Red, white and green (the colours of the Italian flag) dominate the place, inside and out. There's an Italian flag, Italian soccer banners and Italian trophies. There's Italian memorabilia in all shapes and sizes. Throw in some huge strings of garlic, bottles of Italian wine, and big boxes of Italian pasta and, well, you get the idea.

The inside was part sports bar, part café. A pleasant host sat us kind of in the middle. Everywhere was noisy though. Very noisy. Shouting seemed to be the preferred method of communication, whether it was in English, Italian or just those indistinguishable sounds that sometimes erupt from the mouths of babies. But it was happy shouting, and everyone, from grandparents on down, seemed to be having a very good time—it was a happy, boisterous noise.

We quickly began contributing to the noise and pretty soon just blended in. It was actually kind of fun to shout in a restaurant, although I'm guessing I'll regret it the next time we take the kids out to dinner and they immediately raise their voices. Our pleasant waiter came by and we ordered a small milk (\$1.75), an orange juice (\$2.50), and two Coors Lights (\$4.50 each). I usually drink red wine but they only had Italian (not my fave). Besides, beer goes with pizza.

Another equally pleasant server dropped off the waters we had requested as we looked at the menus. Well, my husband and I did. The kids wanted a cheese pizza. Period. Medium (12"), Large (14") and Extra Large

(16") are available, but we know their appetites, and so picked out a large cheese pizza (\$14.25).

Once we took a closer look at the menu, it became apparent that the name "Tony's Pizza Palace" is a bit deceptive. This so-called pizza palace offered quite an extensive selection of appetizers, pastas and entrées. Judging from the huge stack of white pizza boxes piled up in the kitchen, they make a ton of pizza, but that's definitely not the only choice.

I, however, felt like pizza: a medium pizza with mushrooms and tomatoes (\$13.25). I would have been happy had they had spinach on their list of available toppings, but that's just me.

My husband did not feel like pizza. He was in a Gnocchi Bolognaise mood. We also decided to try their Minestrone Soup and ordered three bowls (\$3.25 each).

After a quick trip to watch someone nifty pizza dough-tossing by some very pleasant pizza-tossers, our soup came, delivered by our still-pleasant waiter and an equally pleasant waitress. Warm, white fluffy buns quickly followed and the loud conversation coming from our table was replaced by buttering, slurping and chewing. Each bowl had its own unique—and very different—quantity of assorted beans and veggies. The thin, tomato broth could have used a bit more zing, but it was respectable enough.

AND THEN the pizzas came. Big, round pans of heavenly smelling, thin-crust kind-of-cheesy-but-not-too-cheesy pizza. The crust was crispy, the sauce was tangy, and there were mushrooms and tomatoes galore. After two bites of their cheese pizza, my kids were declaring Tony's their new favourite pizza place.

CONTINUED ON NEXT PAGE

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## GREAT HEAD

CONTINUED FROM PAGE 17

professional. And while in general they all offered up a similar range of beers, including an accessible lager, a brown or amber ale, a hoppy ale and a wheat ale, they distinguish themselves in their seasonal offerings.

Steamworks (375 Water) offers the largest number on tap—eight in all—and with possibly the widest range of styles, from a pale lager to a Belgian dubbel. Dix Brewing (871 Beatty) may be the most ambitious, offering up a big, pronounced IPA, a Pale Ale and a creative dark wheat ale. Metatown Brewing's (1111 Mainland) is unique in its India DarkAle, which combines the hoppiness of this style with some rich caramel malt sweetness.

They are all enjoyable in their own way, but also disappointing. The brewpubs may be a casualty of a beer consumer in transition. Vancouverites are not satisfied with run-of-the-mill beers and seek out something different, but as of yet they don't want anything *too* different. The result is the well-crafted but safe beers you find in Vancouver's brewpubs. Word has it, though, that some of the outlying brewpubs, like Central City in Surrey, and Mission Springs in Mission offer even higher quality beer, if you have the transportation to get there.

And I would be remiss if I didn't briefly mention the restaurants that specialize in beer. The Railway Club (579 Dunsmuir) is a challenging but enjoyable experience. It looks like a railway car and the food is deli-style. On the surface, it's the kind of place I would get bored with quickly. However, its beer selection is beyond



reproach: 12 or 13 taps, all locally brewed. The service is dour, but the beer makes up for it.

The Alibi Room's (157 Alexander) owner, Nigel Springthorpe, is deeply committed to serving local beers and helping clients match their food with the perfect beer. "We want to create beer-sophisticated clients," says Springthorpe. "It's the best way to create business—business that comes back again and again." Their 15-plus taps offer only BC microbrews and the menu is selective but delicious.

The Alibi Room is part of a circle of restaurants and pubs that take turns offering a "real cask" evening, when a traditional cask ale is tapped for the enjoyment of beer lovers. "Real cask ale" is a British brewing tradition where a freshly fermented beer is put into a wood cask, where it carbonates naturally in the wood for a week or two, then served fresh straight from the cask. It results in a softer, rounder

beer with less carbonation and more enhanced flavours. It's a tradition that died out in the early 20th century but was revived recently by the Campaign for Real Ale (CAMRA) in England. In fact, Vancouver has Canada's only CAMRA chapter.

I had the great fortune of partaking in a cask evening at The Whip (209 6th Ave E), where a cask scotch ale from Taylor's Crossing Brewpub was on offer. It was rich and fruity with a smooth finish. As an experiment the brewer had also thrown some hops into the cask, which gave the beer a floral, hoppy flavour. I'm not sure it worked, but the beer still went down well.

As I flew home, I thought all the beer I drank and what it said about Vancouver. I came to realize I had sold Vancouver short. Underneath the yoga pants and fruit smoothie bars lies a city with a deep appreciation for good beer and the relaxed, unpretentious atmosphere that comes with it. You just have to look for it a bit. ▽

## TONY'S PIZZA

CONTINUED FROM PREVIOUS PAGE

The gnocchi arrived a few minutes after the pizzas and my husband exhibited remarkable willpower during the brief wait; I saw him eying my pizza but he restrained himself. I, however, casually snuck a fork into his pillow-y soft gnocchi covered with

a rich Bolognese sauce almost immediately after it landed on our table. He moved it further away from me and demolished it promptly.

As tempting as dessert sounded, we were just too stuffed. That's quite the statement; my kids can almost always find room somewhere in their small stomachs to squeeze something sweet in. Even more amazing considering these were not the usual pizza joint desserts; imagine

locally passing up confections like butter cookie fusion cake and caramel decadence cake. But we do know what we're going to have next time.

It's not just the food that is so good. There's the boisterous, jovial atmosphere. There are the pleasant, cheery people that work there. And yes, there's the food. Tony's, you definitely lived up to your reputation. You might even have surpassed it. ▽

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# Mapless and winging it at Wigwam

CAROLYN NIKODYM / carolyn@vuweekly.com

**W**e went out with the best of intentions: a nice early season ride to get the legs—and lungs—back in shape for the more gnarly terrain of summer.

In Fernie, after a winter that saw some 11 metres of snowfall, the upper reaches of many of the trails around town were still plagued by thick ice patches and snow. So we headed out to Elko and south country, just 30 minutes west of Fernie. Even in the thick of winter, when you drive through the rock cuts on Hwy 3, it's like the white stuff almost forgot to fall there.

My bike mechanic Jamie Gittens and I had never been to **Wigwam Flats** in the Mount Broadwood Heritage Conservation Area, but we were armed with three different maps, including a hand-drawn dealie from Ian Shopland, owner of a Fernie bike and ski shop.

The day was cool, with some partial cloud cover—perfect for a day of two-wheeled exploring. We turned left to roll through the tiny sawmill town of Elko, BC (population 163), admiring the rugged but pastoral landscape hemmed in by the East Kootenays.

A wooden bridge over the Elk River marks the beginning of the ride in spring and fall. During the summer months, the double-tracked area is open to motorized vehicles, and if you're willing to deal with dirt bikes and quads (and the heat in the largely uncanopied trail), you're able to drive up a little farther up a gravel road to the trailhead.

**THE FIRST KILOMETRE** or so into the area is all about climbing—1200 metres of it. While not terribly grueling, the hill is a perfect way to test where you're at physically. Didn't get out much over the winter? You may find you have some work to do. But once you get past the summer parking area (less than 500 metres in), the view to the west is stunning: low-lying mountains for as far as the eye can see, and the Elk River down a steep drop-off.

After the climb, the old road starts to roller coaster a bit and even dips into trees for a respite from the humidity that clings in a cloudy sky.

For us, however, the ride was about to take a serious detour. We brought water and we brought bear spray, but we didn't bring any of the three trail maps. So much for prepared-

The ride, we knew, had two different elements. We could head uphill to the east onto a mountain meadow, and we could continue south for a view of the meeting of the Wigwam and Elk Rivers. I can say that with confidence now, with maps by my side, but without them, every fork added another possibility for doubt. We had planned to do both, for a total of about 30 km of riding, but plans do have a way of unravelling for the unprepared.

When the trail started to descend too much—we thought, anyway—we simply weren't convinced we were headed in the right direction.

There were only two things we knew for sure. The meadow was uphill from where we

## MTB ELKO

were, and after a 1200-metre climb, we weren't exactly itching to turn around to retrieve a map.

Gittens spotted some double track that slung up the slope, and our decision was made. Partway up, the old road had a serious decommission ditch to contend with, but other than that the ride was not in the least technical. Under a canopy of trees, large bursts of yellow daisies welcomed us. This had to be the right way.

When our trail opened up into a beautiful mountain meadow, however, it ended. Despite all the twinkling wildflowers, we were lost.

We could have turned back, explored the trails we eschewed, but we knew we weren't hopelessly lost. The wide-open terrain meant that we could keep our directional bearings, so we decided to explore. And we weren't alone. A couple of white-tail deer stopped to ponder our situation before bouncing into the trees, their tails swinging like saucy ponytails.

Here on this plateau we entered another dilemma, however. Despite being littered with jagged talus, the terrain was rideable, but the delicate vegetation, complete with tiny flowers of every colour, made riding it seem like the wrong thing to do. We thought we'd roll our bikes to the southeast, where there was higher ground, to see if we could spot the actual loop. I thought I recognized Mount Broadwood from a picture in our trail book, but it sits to the northeast and I simply couldn't be sure. We spotted another high spot, trekked over to it, and still no trail. Little did we know at the time, we were heading in the opposite direction.

The meadow is a magical place, though. High up above a couple of rivers to the south and west and Silver Spring Lakes to the east, the flats bring you up closer to eye level with the snow-capped peaks of Broadwood and Sheep Mountain. A herd of mule deer interrupted their lea lunch to make room for us to pass.

Besides the beauty, all was not lost. We found rockier areas on the meadow where we felt okay to ride, including a few low rock-band drops to test out our suspensions. As we continued south, in the direction of our vehicle far below, we were amazed by the size of the plateau, as every high spot revealed even more ground.

**ON THE SOUTHWESTERN SIDE**, we had to make another decision. Would we return to the road that took us here, or would we descend down the talus and shrubbed slope, back to the bridge and our gas-powered ride? An enchanted landscape experienced, we didn't feel slighted by our maplessness, so we chose the latter, carrying our bikes back down to the old road we climbed at the beginning.

Screaming down that old rocky road turned out to be the perfect refreshment. We'd seen what many wouldn't have, but we could return to see what they had. ▼





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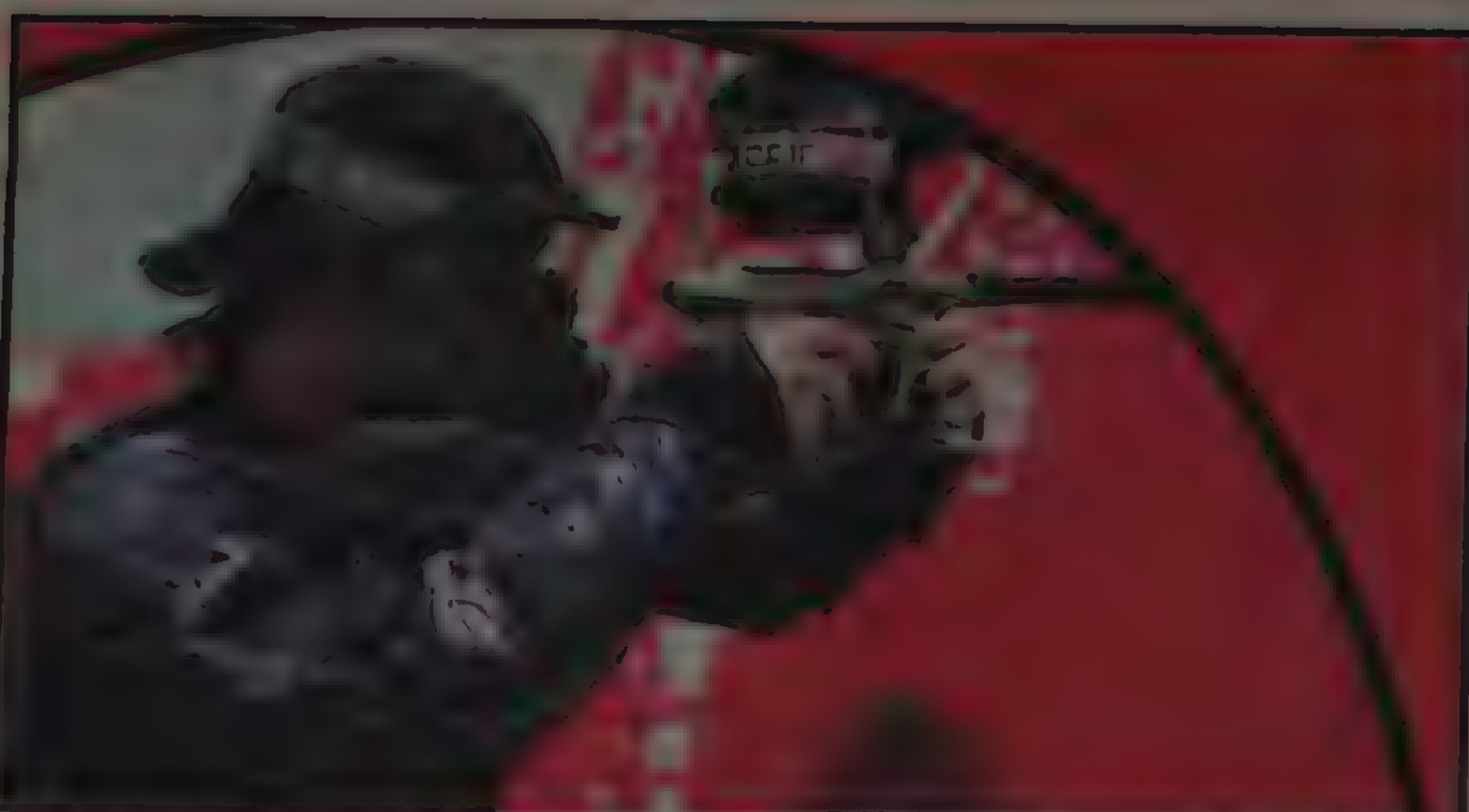
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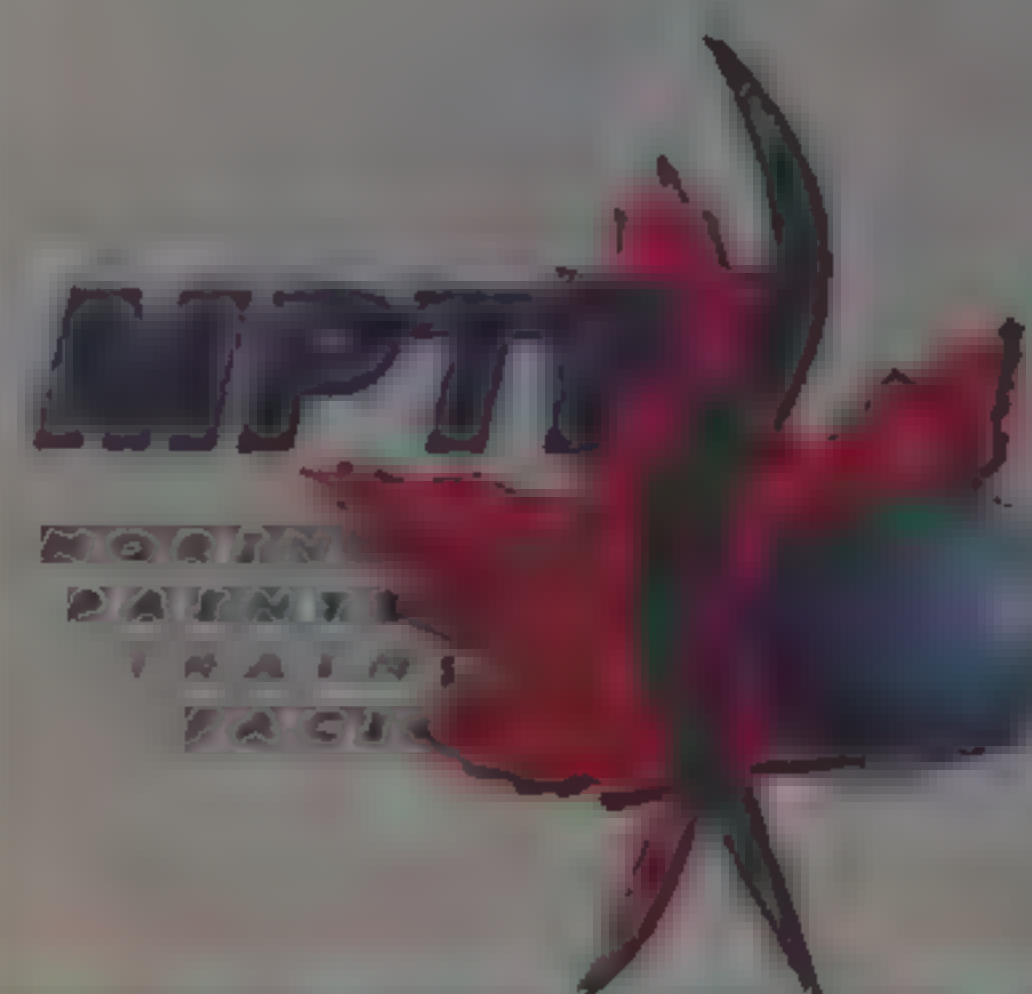
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# The North Shore to the South

COLIN WISEMAN / colinw@vancouverweekly.com

If you've ever picked up a mountain bike magazine you've heard of the North Shore, Vancouver's infamous network of trails where the modern freeriding movement was born. The dark, mossy confines of Mt Fromme are to mountain biking what Yankee stadium is to baseball. But just across the border, around 50 kilometres to the south and no more than an hour's drive from downtown Vancouver, is the metaphorical Shea Stadium of riding: Bellingham's Galbraith Mountain.

In use by mountain bikers since the early '80s, Galbraith (well, the mountain known as Galbraith—the official name is North Lookout Mountain) has seen the sport through rigid frames and rutted out hiking paths to eight inches of travel, 20-foot drops, and double overhead ladder bridges. And Galbraith still offers a diverse array of trails for a cross-section of riders. It is privately owned but publicly maintained by the local mountain biking club—the WHIMPs Mountain Bike Coalition (WMBC)—and its group of volunteers, and was recently named one of the top 10 places to ride in the US by a prominent outdoors magazine. Indeed, from mellow, rolling single track like the aptly named "Family Fun Center" to the North Shore compliant stunts of Evolution (bring your body armor, you'll need it), Galbraith is a great place to ride regardless of your ability. For me, jumping back in the saddle after a two-year hiatus from regular rides, Galbraith was a perfect venue.

My tour guide for the first ride was a friend from work named Jessie: 21 years old, dark brown hair, a nice smile and no more than 130 pounds, she seemed as good a cycling companion as any. Her bike, however, betrayed the fact that she was probably a little more gnarly than me. Seven inches of travel and a full face helmet accompanied shin guards and 45 pounds of downhill frame. My turn of the century cross country machine looked like your little brother's first bike compared to her machine. Plus, she

## FREERIDE | BELLINGHAM

knew how to ride it.

**SPINNING UP TO THE** rocky towers on top of Galbraith took about 45 minutes via fire road, a mellow workout to prepare for the downhill section. On the way up we passed several sculptures at the head of newly cut roads, indicators of the owners'—Trillium Corporation's eventual plan to develop at least part of the mountain for residential use. But for now, Trillium's relationship with the mountain bike community remains reciprocal, as mountain bikers maintain the land and Trillium allows riders to use the area to its full potential.

From the top of Galbraith the views are impressive. To the east, the glaciated volcanic cone of Mt Baker dominates the sky, while the Olympic Peninsula, Puget Sound and Vancouver Island are all visible to the west. But we had come for what lay in the woods below.

Jessie dropped in ahead of me and began to work her way through the stunts and ladder bridges of Upper Evolution as I rode the brakes and hopped around stunts and rocks that threatened to send me over the bars. Peeling through the fire road and into Cheech and Chong's Wild Ride, the grade of the trail mellowed a bit as it wound through the woods, intersecting via hip jumps and banked, wooden wall rides. Slowing at the bottom after fifteen minutes of pounding through rough terrain, Jessie smiled with her helmet at her side, hardly sweating, while I collapsed in a heap of root-beaten exhaustion.

After tasting just a small slice of what Galbraith had to offer, I knew that I would have to ride back to the top and try again. It was apparent that the North Shore of the South will provide enough riding to keep me satisfied for years to come. ▽





## Longboard race is a real kick

### TRAIL FIX

OUTDOOR  
VIEW WEEKLY.COM

Edmonton is blessed with one of the biggest and best urban green spaces in North America, prompting the City to dub this extensive trail system the "Ribbon of Green." But its long stretches of asphalt are the prime attraction for the second annual ROGUE (Ribbon of Green Ultimate Endurance) race. Starting at 9 am on Aug 23, nearly 100 longboarders will push from Hermitage Park to Government House Park.

Mike Sanders, who won the inaugural race last year in just under an hour, is defending his title for the first time. He thinks the race is going to be more competitive than 2007. "It's got a little notoriety through BC and the northwest states, so I'm telling everyone to eat a big breakfast," Sanders remarks, recalling how at last year's event he passed a competitor puking from over-exertion near the finish line.

Despite a slightly more competitive edge than last year, the ROGUE race is a fun race meant to increase awareness of the sport and lifestyle, and encourage Edmontonians to consider alternate transportation methods. Having evolved

over the past decade, longboarding is a smoother ride than skateboarding due to the board's longer length and bigger wheel size, lending itself to a broader demographic and to greater utility, such as commuting.

"The race started last year as an outlaw race," reflects Sanders. Thinking they might get sued for racing without permits, Local 124 race organizers received approval from the city only two weeks before the race. "It was totally cool. We were on the trails the entire time except for one intersection we had to cross. There was a policeman stopping traffic for us, which was really amazing and kind of weird."

With more time this year to prepare, competitors won't have to cross a single street. The hill in Rundle Park below the golf course, along the trail below the hill on the south side of 98th Ave. and behind Riverside Golf Course will all be sweet spots to watch the boarders rip in their characteristic crouch.

With \$1000 cash and a Rayne longboard going to the winner, the ROGUE race is sure to draw a good group from Alberta and BC. But even if you're not competitive, there are tons of draw prizes and a chance to hang out with like-minded boarders.

For more information or to register, contact Local 124 or visit [roguerace.com](http://roguerace.com). ▼

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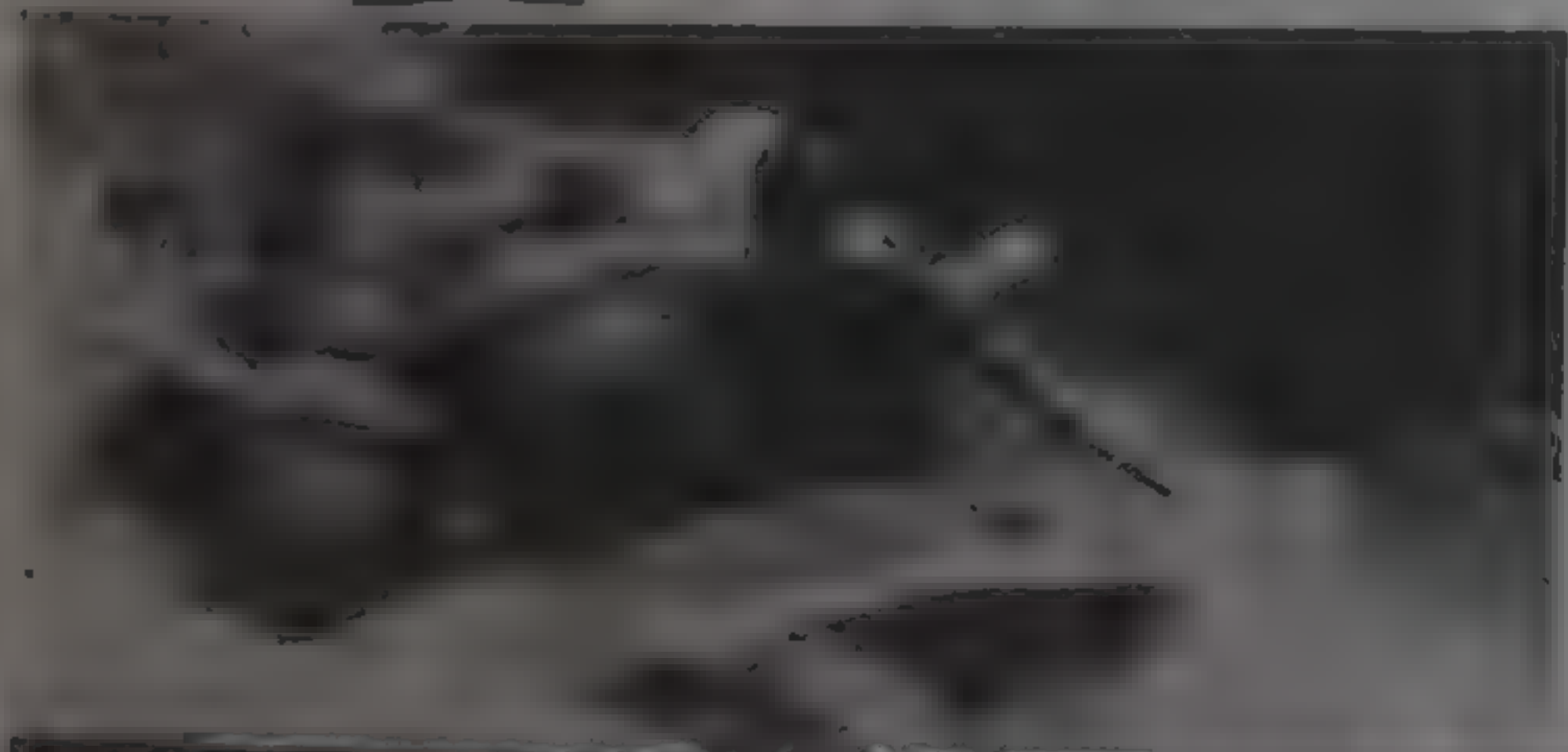
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# Hawaii-style surfing in Alberta?

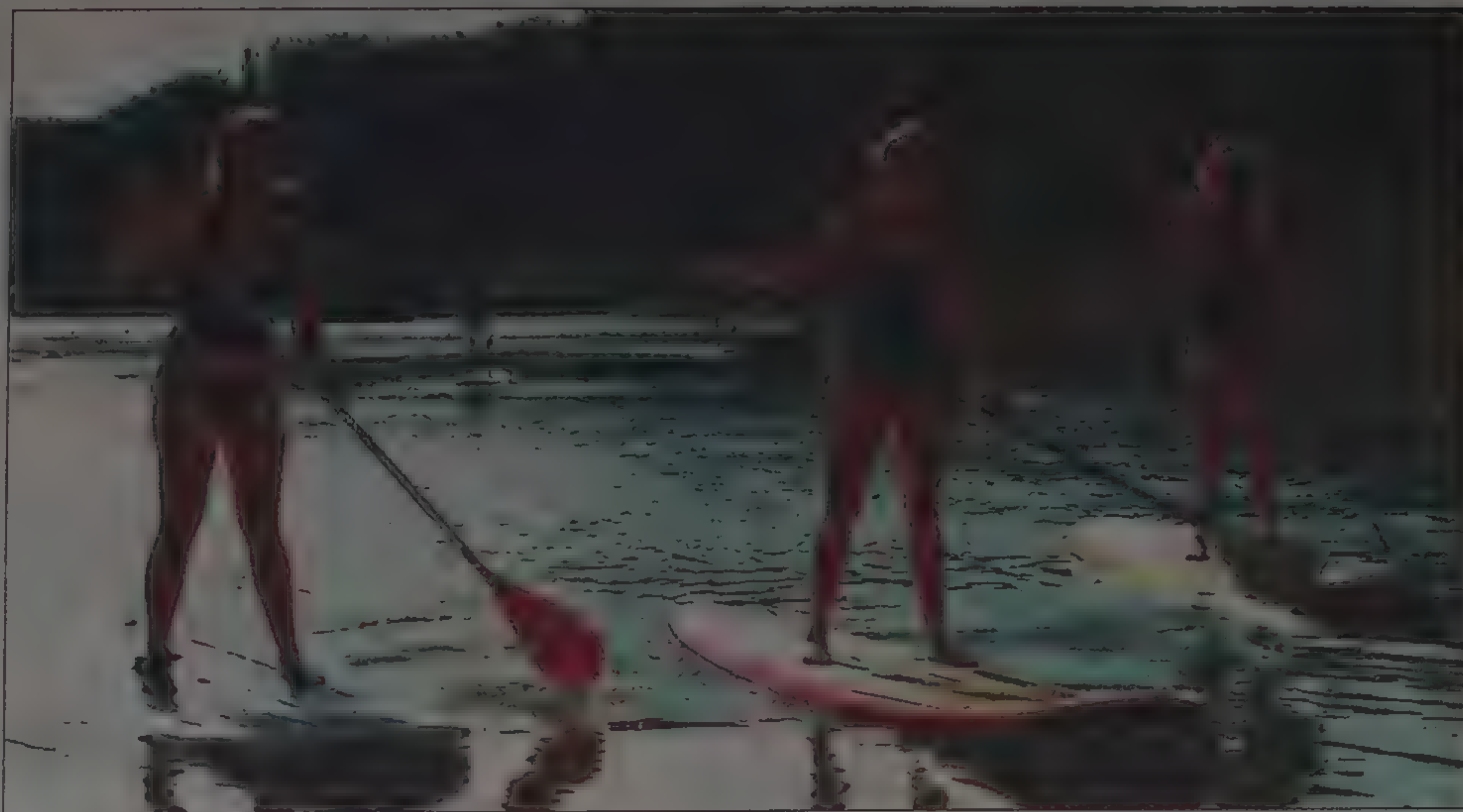
BOBBI BARBARICH / bobbi@vwweekly.com

Usually exclusive to mountains or oceans, finding stoke in central Alberta can be difficult. Even if you're determined enough to get it on the weekends, it's often a distant memory by mid-week. But now, you can get on a surfboard and get some whenever you want.

Earlier this year, Warren Currie of Easy Rider went surfing in Hawaii for the first time. While there, he witnessed **stand up paddle surfing (SUP)** and within hours was cruising up a river from the ocean on a massive 12-foot board, gliding smoothly across the water into the sunset. SUP is a relatively new variation of surfing in which you stand on a long, wide board and propel yourself with a kayak-like paddle.

Endorsed by surfing legend Laird Hamilton, SUP is popping up in every body of water worldwide, Alberta included. And it's great exercise. Standing on the board demands excellent balance and strong leg muscles, while paddling promotes upper body muscle development. It's a low-impact, intense core workout that can be enjoyed by almost anyone.

Without the need for waves to propel you, SUP is easily adaptable to flat water meanderings, races and workouts. Currie immediately saw its potential in Alberta. To promote the



## PADDLE SURFING

sport, he hosted a race on the North Saskatchewan on Jul 20. Seven people participated, and Currie won the 11-km race in 51 minutes. "It's still very small beyond the coast, but it's expected to be the biggest thing to hit

the surfing industry in years," says Currie excitedly. "I'm bringing it to Alberta."

**PADDLE IN HAND,** I participated in a recent SUP ladies demo night at Shalom Lake near Rabbit Hill. Easy Rider ([theeasyrider.com](http://theeasyrider.com)) provided five boards ranging in size from a freestyle nine-foot eight-inch board to a more

stable, 12-foot Cadillac. Standing duck-foot at mid board with a paddle in hand, I was smitten with the languid glide over still water as the summer sun skimmed the lake. The 12-foot board was easy to stabilize, while the nine-footer demanded a little more of my attention. Regardless of the size of the board, I could feel my legs burning from holding the

board steady.

Currie's wife, Angela, summarized her experience with SUP. "Our family didn't have something we could do together. My boys mountain bike, we ride road. I run, Warren doesn't. SUP lets us get out on the water all together. If we want to make it more exciting, we get some boats out there to make waves. We can all enjoy it."

Since SUP opens surfing to a wider range of athletic abilities and a whole new group of adventurers, it's being met with some resistance from traditional surfers. In the ocean, it's exceptionally easy for a SUP surfer to catch a wave. SUP eliminates the need to spring from a prone position to standing as the wave comes.

Some surfers feel SUPpers crowd popular spots with huge boards are nuisances, since they can catch waves earlier than traditional surfers and tend to group together. Referred to as "barges" by resentful surfers, SUP harkens back to the early days of snowboarders versus skiers.

Regardless of controversy, SUP has the potential to reach a huge array of water-lovers of any type. You'll need about \$1000 before you can get your own paddle and board, but if you're looking for something you can do wherever water flows, SUP might be right up your river—and this time you'll have a paddle. ▼

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# The Fringe of what?

Shouldn't there be more to a theatre festival than one-handers and breezy comedies?

BY TJ DAWE

Street performers, comedy, beer tents, green onion cakes, sunscreen. The 27th Edmonton International Fringe is here, but something is missing from the list—drama, experimentation, challenging theatre. The vast majority of plays listed in this year's Fringe program are comedies, and of those many fall into what has become known as the "Fringe genre"—one- or two-person shows with little or no set, designed to maximize laughs and profits. Why would a festival open to the free expression of any idea, where spaces are based on a lottery, skew to comedy year after year? Has challenging theatre become the fringe of the Fringe?

Wayne Paquette has been directing challenging drama at the Fringe for four years, beginning with his directorial debut, *Afterplay*, and continuing this year with both *A Body of Water* and *The Good Thief*. To him, the reason drama takes a back seat to more comedic presentations at the Fringe is because of the time it takes to mount such a production.

"It's not that you don't have to put work into it," he's quick to stress, "but there's a simplicity to it, like, 'I'm going to tell you a good, funny story and we're all going to laugh, and it'll be done in 45 minutes.' With a drama it involves rehearsal time, getting actors to develop deep characters and get into their headspaces."

When actors have to think more, then audiences generally have to think more—which possibly isn't the number one thing on an audience member's mind in the dying days of the summer. But for Vancouver-based writer and actor Jon Lachlan Stewart—presenting his play, *Big Shot*, about the shooting of a young boy on Vancouver's SkyTrain—the Fringe is the best place to be staging challenging subject matter, because of the lack of creative restrictions.

"I think play's should be hard for people to swallow—what's the point if there's nothing to swallow in a play?" he asks. "I believe I'm writing because I have an audience and I think they should be dealing with this. It's not necessarily going to be a huge commercial success, but theatre isn't exactly a place to make money, especially at the Fringe; I feel like here's the place to do it."

ALTHOUGH the amount of drama, and

## COVER HOW FRINGE IS FRINGE?

experimentation might seem lacking at the Fringe, Lachlan Stewart has seen through his previous Fringe experiences that the challenging plays that do get presented can find a good reception, perhaps even better than they would in the regular season, where a piece must go through the various levels of the organization before being produced, never mind finding an audience.

"One other thing about doing experimental theatre at the Fringe is I find that, especially at the Edmonton Fringe, there's quite a bit of warmth in people who are willing to go and take a risk to go see some experimental stuff," he says. "In the real world, it's very risky to write something experimental."

Risk is what drives Darrin Hagen. From the early drag queen lip synch shows through to bolder and edgier work such as *Get Off the Cross, Mary*, produced in 2006, the work produced by Hagen's company Guys in Disguise has pushed the boundaries of what is possible within the genre of drag, a genre best known for smutty jokes and Liza Minelli impersonations. This year the company's main show is entitled *2 Queens & a Joker*, about Mary Queen of Scots, Elizabeth I, and the history of Tudor England told in verse by drag queens. For him, the most important aspect of the Fringe is trying new things every year.

"If there's one thing I despise, it's a safe move at the Fringe," he says. "Here in Edmonton there is where I believe we can take some chances—we're the biggest Fringe in North America, we've got a decent name in Edmonton: why play it safe then when you're already in a pretty safe situa-

tion? Why not fucking go for it? I can't criticize people for their choices, but it is disheartening to work on a new play by Michel Tremblay and then have your ass completely kicked by the one-man *Star Wars* trilogy."

THE AMOUNT of challenging theatre that exists at the Fringe comes down to the artists themselves. The lack of experimentation, the existence of a Fringe genre, an unwillingness to take artistic chances, all stem from decisions that the artists who have won their spots through the lottery make. As Fringe Theatre's Executive Director Julian Mayne explains, there is no way that the festival as an entity could dictate the style or tone of the plays being presented at the Fringe.

"I think it's important for the artist to continue to push the boundaries and to challenge the audiences to think about this world and think about life, and artists are great at doing that," he says. "What this festival has to do—and all Fringe festivals have to do—is create

the space.

structure and then get out of the way and let it happen. You can't legislate cutting edge theatre."

But if the Fringe continues to move towards small comedic plays to the exclusion of all others, it runs the risk of not being a theatre festival at all. In the same way that people look to Edmonton as an example because it's the oldest and largest Fringe festival in North America, people look to the Edinburgh Fringe, as it's the oldest and largest in the world—and right now, Edinburgh is on the brink of becoming nothing but a dumping ground for one-man shows done by former TV actors.

"People talk about Edinburgh like it's becoming a showcase for people that were on TV but now have a one-man show," says Hagen. "Like let's say Cathy Jones from *This Hour Has 22 Minutes* decided to have a Fringe tour and everyone would flock to it and it would be a really big deal—that's how Edinburgh is becoming."

"I would hate to think that the success of that kind of stuff would push

out some of the more challenging stuff that's out there."

Julian Mayne agrees that perhaps Edinburgh has gone a bit too far, but he hesitates to criticize artists who go the stripped-down Fringe genre route, because he understands the pressures they face.

"In Edinburgh this year the criticism [is that] all the shows have been reduced to stand-up comics," he says. "[But] even artists look at the bottom line and say, 'Well if I have 15 people in my cast how will I be able to pay them or feed them?'"

Wayne Paquette, who built himself a reputation and won a Sterling I his work at the Fringe, thinks that both the Fringe genre pieces and the more experimental work can exist alongside each other, that artistic freedom is what's important at the festival, but that it is more exciting to see artists pushing boundaries than it is to see the same old thing year after year.

CONTINUES ON PAGE 29





# Forget Hawaii

For The Big Kahuna, *Vue* recommends six plays with an Edmonton twist

DAVID BERRY / david@vueweekly.com

With 130 plays going up at 27 different venues, picking a Fringe play can be tough. Sure, the reviews will come out eventually—like, for instance, on *vue-weekly.com* every day this weekend—but it takes a solid half of the festival to get a good idea of what's hot and not.

With that in mind, *Vue* presents our early picks for plays that are worth spending your dollar on. In keeping with our bent, all of these are original, entirely local works, produced, directed, written and acted entirely by Edmontonians. And just to further guide your hand, we even let the artists throw in a couple of their own recommendations.

Of course, we'd never encourage you to limit your palate: the Fringe should be about nothing if not going off the beaten path and trying to find something new and exciting. Nevertheless, here are some guideposts for your 10-day journey.



## 25 PLAYS ABOUT ... LOVE

STAGE 1: TRANSALIA WESTBURY THEATRE

DIRECTED BY MIKE THOMPSON

WRITTEN BY COLLIN DOYLE, JAMES HAMILTON, MIKE THOMPSON, CATHERINE WALSH

CASTING BY COLLIN DOYLE, JAMES HAMILTON, MIKE THOMPSON, CATHERINE WALSH

Most companies tend to view the Fringe as a proving ground for new works, the theory being that there's a bit less to lose when you're not shouldering all of the work load yourself. As James Hamilton and his Bedlam Theatre Concern cohorts got to thinking about their slot, though, they kept coming back to one of their classics, *50 Plays About ... Love*. A series of vignettes that deal with love in almost every incarnation you could care to think of, the play is a breakneck work that can run the gamut from hilarious to heart-breaking in the space of a minute—in short, perfect for the often breezy attitude of the Fringe.

"We thought it was kind of perfect for the Fringe mentality of entertaining single servings of plays that people can just come see and be entertained and have a good time," says Hamilton.

Though the play needed a bit of redaction to get into a fringe-slot time slot—Catherine Walsh (O'Connell) calls it the "most beautiful" of plays, Hamilton—the spirit is still very much the same. Combining the sensibilities of its four writers, from Hamilton's admitted sweetness to frequent col-

laborator Collin Doyle's more dour view, the play manages to capture the intricacies of love because of its structure: love is, after all, something that gets better the smaller and more intimate it is.

"For a lot of people, love is delivered in single servings," explains Hamilton. "Even the phrase 'I love you': there's a period on the end of that for a reason. It's just this nice little morsel that someone can be left with, and keep, and always remember, and I think that's sort of the beauty of these little segmented plays; for good or bad, it leaves you with that lingering sensation that someone saying 'I love you' would."

**Hamilton recommends:** Admittedly too busy to check out much else, he recommends you head down to the beer tent and listen for the buzz.



## GORDON'S BIG BALD HEAD

NEW WORLD HORS D'OEUVRES

STAGE 1: TRANSALIA WESTBURY THEATRE

DIRECTED BY GORDON

WRITTEN BY GORDON

STARRING JACOB BANIGAN, MARK MEER, RON PEDERSON

For their return to the Fringe after a three-year hiatus, the men behind Gordon's Big Bald Head, Jacob Banigan and Mark Meer, thought they'd give audiences something they were accustomed to: the entire rest of the Fringe. The idea behind their new show, *New World Hors D'oeuvres*, is that audiences can pick any play they want from the Fringe program, and the duo—along with longtime friend and Edmonton improv vet Ron Pederson—will put up their version, entirely off the top of their head.

"We hope to present them as a theatre piece," explains Banigan of their novel idea. "We're doing not it as a wacky improv show—I mean, it will be funny, of course."

"Because we really can't help ourselves," interrupts Meer, before the two laugh, as if on cue.

"But we want something that would possibly be done on stage," continues Banigan, "ideas that would actually show up in stage directions and things like that."

It shouldn't be too hard for the pair to pull it off. Not only are they among the finest improvisers Edmonton has ever produced, as anyone who's seen

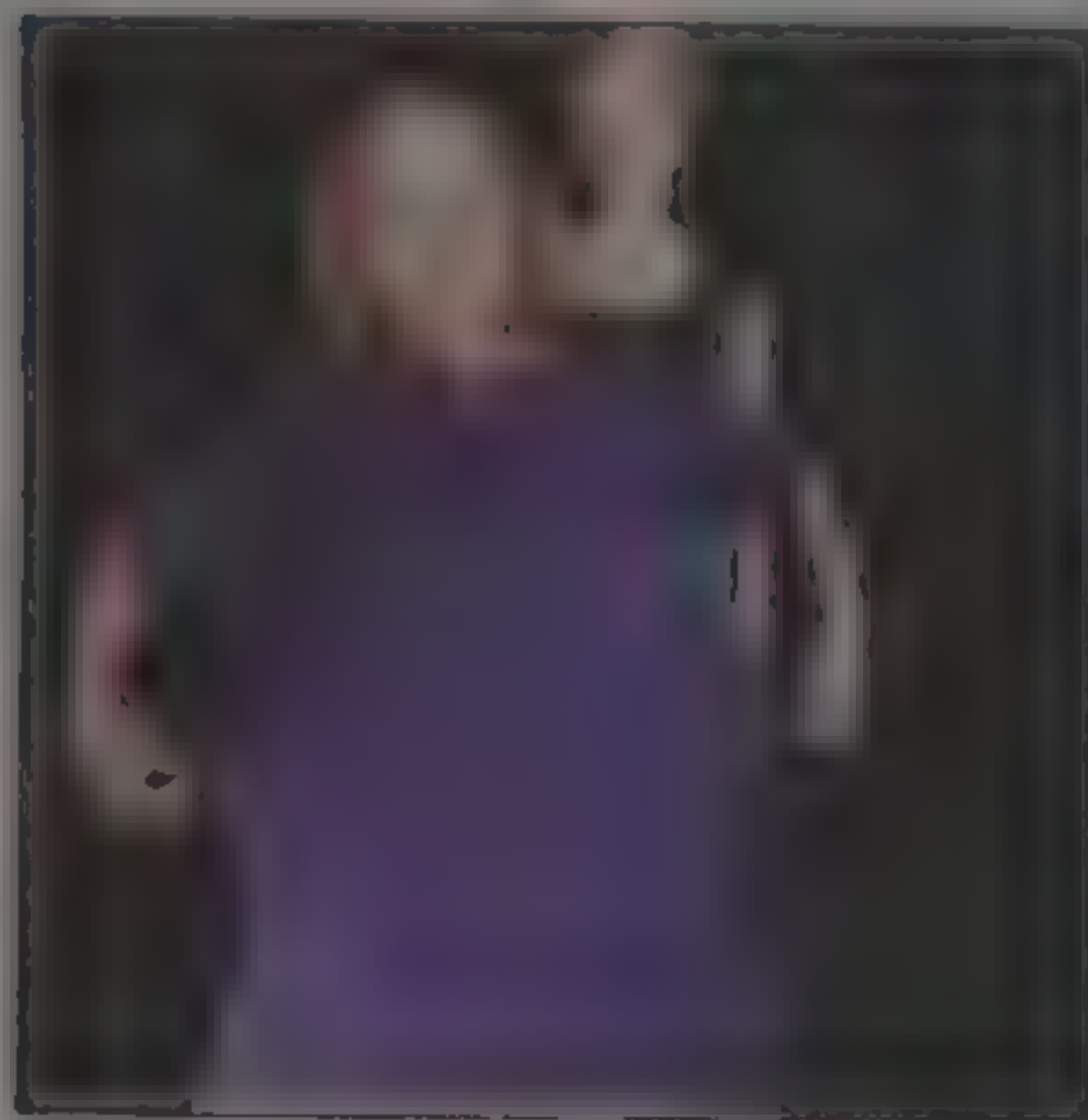
them perform can attest, they're in practically half of all the shows going on at Fringe—*My Way*, *North Mean*, and Banigan are appearing in five different shows at this year's Fringe, adding *Die-Nasty*, *The Big Dumb Improv Show*, *Chimprov* (both of them), *Diamond Dog* (Meer) and *Rocket Sugar Factory* (Banigan) to their Gordon gig.

Though it might seem like an awfully big load—especially considering it's *Gordon's Big Bald Head*—the duo thrives off the pressure to perform; inexplicably, he seems to be looking forward to the challenge.

"Honestly, I would only get tired if I was stuck doing the same thing," he says. "The beauty of improv is that we're going in with empty heads, so it's not like we have to recreate the same thing over and over."

"Incidentally," adds Meer, "we're putting, 'We're going in with empty heads' on a T-shirt."

**Meer and Banigan recommend:** *Die Roten Punkte: SUPER MUSIKANT* (Stage 8), *The Cody Rivers Show: Stick to Glue* (Stage 3), *Maxim & Cosmo* (BYOV E)



## MILF

STAGE 4: SUTTON COSMOPOLITAN MUSIC SOCIETY

DIRECTED BY AVA

WRITTEN BY AVA AND JANE MARKUS

STARRING AVA AND JANE MARKUS

Any mother is proud when their child gets a degree, but for Susan Jane Markus, her daughter Ava's BFA (Acting) was a particularly special accomplishment: she'd always wanted to be an actor herself, but lack of time and resources had never let her tread the boards. Once Ava heard this, though, she set out to change that; the result is *MILF*, which not only marks her first full-length play, but her mother's debut on the stage.

"She's actually kind of reminding me of a superhero," explains Ava of her mother's leap. "So many people, once they reach a certain age, they just stop trying new things, but she's doing amazing up there—sometimes I think she's outperforming me."

The play follows a mother-daughter pair—naturally—as they're faced with the threat of cancer, examining their relationship from its tumultuous early stages to the growing acceptance. As Ava explains, though some of it certainly

FRINGE

## VUE RECOMMENDS

came from her own experiences with her mother, a lot of the play is the result of a project that she undertook on a trip to Europe, where she filmed various people explaining their mothers to her. It was humbling, she explains to find out that a relationship could be both so uniquely personal and so universal.

"I think the thing that really surprised me was that people were finding themselves to be more and more like their moms everyday, and it was starting to become a good thing, rather than a bad thing," she says. "I was just watching people find appreciation through a camera lens without really realizing that shifting from a place of denial—you know, 'the last thing I want to be like is my parents'—to accepting that there are qualities of our parents that we have, that they've really affected us, and it's not always such a bad thing."

**Markus recommends:** *2 Queens and a Joker* (BYOV B), *Anime* (BYOV J)



## RESPECTING THE ACTION FOR SEDUCTION: THE BROWNLEE AFFAIR

BYOV A: STRATHCONA PUBLIC LIBRARY

DIRECTED BY DAVID CHEOROS

WRITTEN BY DAVID CHEOROS

STARRING STEVE PIRO, KIRSTEN HASMUSSEN

Discussions of the history of Alberta politics usually focus on our tendency to elect dynasties, but as with anything that deals with power, there's a steamy underside. One of the most scandalous events in our political past is actually the thing that helped bring our first political dynasty to an end: in 1933, Premier John Brownlee was sued for seduction by Vivian MacMillan, a young woman who worked for the United Farmers of Alberta leader. It was a scandal that drew international headlines in its day, but one in which the exact details remain nebulous—one of the facts that appealed to Fringe vet David Cheoros when he sat down to write his sumptuously titled play, *Respecting the Action for Seduction*.

"It's a case that went through years of appeals, all the way up to the Privy

Council, but there really isn't anything in the historical records that's really definitive," explains Cheoros, who's also taking on directing duties. "That really allowed us to sort of make our own interpretations, and approach the story from different ways."

Particularly interesting for Cheoros was not only the issues of trust that came up—besides working for him, MacMillan also briefly lived with Brownlee and his family, which is the kind of delicious twist you couldn't believably make up—but those of power: these were not exactly times of equality between sexes, only emphasized by the fact that Brownlee was the most important man in the province and MacMillan didn't exactly go on to have a spotless record concerning other men with power.

"There are huge disparities in the opportunities available to them," says Cheoros. "A lot of what she's doing by associating herself with him is to latch on to a larger part of the world than she can latch onto directly. And in a very different way, part of his relationship with her is possible really only because she's not part of the world he normally lives in."

**Cheoros recommends:** *The Adventurous Times of Kevin Grimes* (BYOV K), *Sylvie* (Stage 11), *The Mole* (Stage 6)



## SPIRAL DANCE

STAGE 4: SUTTON COSMOPOLITAN MUSIC SOCIETY

WRITTEN BY BLAKE WILLIAM TURNER

STARRING BLAKE WILLIAM TURNER, CALEY SULIAK

DIRECTED BY BLAKE WILLIAM TURNER

"This isn't a history play about WWII. Kenneth Brown explains solemnly 'I think of it as an extended poem about a Canadian Icarus.'"

People would be forgiven for thinking the former: set in the dog days of the Second World War, it follows a young Edmonton-raised fighter pilot as he comes to grips with his role in the war. But, as Brown points out, this is not a play about war so much as about a man's psyche. Specifically, what happens to that psyche when two seemingly irreconcilable ideas, man's yearning to soar among the clouds and man's penchant for utter destruction, collide.

PHOTOGRAPH BY FRANK



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## Lord of the Fringe

TJ Dawe brings five shows, 82 Fringes worth of experience to Edmonton

PAUL BLINOV / blinov@vancouverweekly.com

TJ Dawe is the Frodo Baggins of the Fringe world: gallivanting around, touring middle-earth—uhh, I mean various Fringes—with a sizeable fellowship of shows in tow. By the end of this summer Dawe will have performed in or directed shows at Fringes in Edmonton, Calgary, Orlando, Indianapolis, Vancouver, Victoria, Montreal, Toronto, Ottawa, Winnipeg and Saskatoon, which will boost his lifetime Fringe-count up to 82 Fringes over 10 years. As if that wasn't enough on his plate, he's directing five shows in Edmonton, and starring in one of them.

With an unbelievable tally like that, you'd think his first Fringe experience must have been an infectious experience. It was, but not in the way one would hope for.

"The first tour I did—of my own material, anyways—I came down with mononucleosis which was mimicking tonsillitis," he remembers. "So I couldn't eat anything, I couldn't swallow, I couldn't lift my arm off the bed."

Memories of mono must make the cold he's currently shaking off seem like a mild headache. In sickness and health, TJ Dawe has been an active part of the North American Fringe circuit since 1998, building a reputation on breakneck one-man shows that have as much in common with stand-up comedy as they do with theatre.

After discovering he was "really interested in saying [his] own lines rather than saying other people's lines," Dawe found that Fringes were the perfect place to experiment with his own work.

"Audiences at the Fringe are completely open to brand-new work. That's not really the case outside the Fringe," he says. "[Fringe audiences] are open to something that's unpublished, that's untried, that's minimalist, that's a one-person show—and these are all serious detriments for subscription series. But for the Fringe, it's not a detriment at all. People just want to see something that's good. If there's only one person that's in it, that's fine, as long as it's good. No set? That's okay, as long as it's good."

IT HAS BEEN four years since Dawe has attended the Edmonton Fringe. His absence was neither a decision made nor the result of a bruised ego, just some poor luck of the draw. The reputation Dawe's mustered over the years doesn't improve his odds in the selection process.

"I've seen basically every Fringe lottery get tougher to get into, year after year," Dawe sighs. "I'm in a BYOV [Bring Your Own Venue] in more cities than I'm not. And the fact that I've toured

PREVIEW

TJ DAWE

DIRECTING SEV, MR FOX, LOCAL CELEBRITY, TEACHING THE FRINGE  
MAXIM & COSMO  
FIGHTING AND STARRING IN MAXIM & COSMO

all these years is really no advantage at all in a lottery. It's somewhat of an advantage in that I have connections in many cities so I can find a BYOV, but it's tough. It's hard to tour."

As if making up for lost time, Dawe is bringing along a treasure trove of shows along with him: he's directing *Mr Fox*, about a hapless fellow who wears the furry titular costume of a radio station mascot, and *Local Celebrity*, the steamy, one-woman account of life as a small town escort (which despite his directing credit Dawe hasn't actually seen performed for an audience yet). There's also *Sev*, a brand-new work involving a 7-11 clerk, *Teaching the Fringe*, a show about the people who attend festivals like ours, and finally *Maxim & Cosmo*, Dawe's own one-man show about "sex and language."

*Maxim & Cosmo* it isn't his most recent show that would be *Totem Figures*, a performance that'll be seen at every Fringe Dawe hits except Edmonton. Coming back from a four-year absence to the festival, Dawe wanted to keep his shows performed in proper order. Plus, he's got *Totem Figures* for the next tour—even if it isn't as big as this one.

Though the Fringe bug originally bit him harder than a case of mono mimicking tonsillitis, Dawe seems to think it might be time for something different. Now that the Fringe has become such comfortable, well-tread ground for Dawe, the future might see him cutting back on the Fringe touring, and finding a new type of adventure to embark on.

"The Fringe tour was a hero's adventure—it was the equivalent of outer space, for Luke Skywalker, or middle earth, for Bilbo Baggins," he explains. "And I've continued to tour it. And I've had all of the adventures, tour after tour after tour. And now it seems like the Fringe has become the Shire; it's become the land that I know, that I'm quite familiar with. I have favourite restaurants in every city, I have favourite bookstores, I have friends in every city I know where I'm going; I can count on a certain audience when I tour the fringe. So writing [*Totem Figures*] made me realize that maybe it's time to start beyond the world of the fringe, and taking the next big adventure, whatever the next big unknown world is." ▀



# The real big Kahunas

Mayne, Scott keep growing the Fringe

Photo by W. Blinov for weekly.com

With the Big Kahuna about to breach the surface of Old Strathcona, the Fringe Theatre Adventures office is in a state of general confusion. Artists are constantly knocking at the front desk from the outside, asking questions or looking for their welcome packages to the festival's 27th incarnation (presumably this will only get crazier as the out-of-town performers begin to arrive); past them, the office itself is in flux: people on phones, moving from desk to desk and preparing for their busiest 11 days of the year.

The only solace seems to be found behind the closed door of **Festival Director Julian Mayne's** office, where Mayne sits adjacent to **Program Director Thomas Scott** and basks in the forgiving, cool air conditioning of the office while discussing the latest additions to the Fringe. If either of them are stressed about how the festival is progressing, it isn't showing. They're more concerned about how to fit even more in.

"The biggest challenge that we have at the Edmonton festival is that we don't have enough real estate, we don't have enough open spaces that we can turn into theatres," he explains. "That's where the challenge is—that's where the opportunity is."

Mayne is certainly making a stab at fattening up the Fringe—already the largest festival of its kind in North America, with some 200 groups in 27 venues—by creating the Midway tent. A fusion between the outdoor street performance and indoor theatre pieces already pertinent on the festival grounds, the Midway aims to please both: for just a few dollars (\$2 and up), the curious fringe-goers can poke their heads in to find anything from 10 minute one-acts to a mind-bending magic show by the UnNaturals to Weed Woman, who according to the program "stalks her prey, forever craving human blood and a good

FRINGE

## JULIAN MAYNE & THOMAS SCOTT

fertilizer."

ACCORDING TO SCOTT:

attempt to give the less theatre-inclined Fringe crowds a bridge into the festival's actual performances.

"There's a large percentage of people who come down and just enjoy the outside: see some outdoor shows, see some buskers, have a green onion cake," he says. "With Midway, it's great; for a toonie, they actually get to go inside and experience some theatre."

Mayne has also expanded on the Bring Your Own Venue aspect of the festival more than ever before: of the 27 venues at this year's festival, 15 are BYOVs.

In past Fringes, BYOV status was reserved for shows that met very particular criteria; now, the guidelines have been relaxed (and the fees lowered, too), and many artists have opted to go that route, in locations as far away as downtown (New City) and as quirky as an old ETS Bus (*Kiss My Bus*)—even though they have to find their own volunteers and make their own deals with venues.

Other changes aren't so much new as they are little tinkering, here and there: after last year's vocal outcry to the ticketing system, tickets for performances are available at both a central box office and at the doors of every venue (when there's two hours or less left before a BYOV show, tickets can *only* be bought at the venue door with cash.)

And of course, no matter how big the Fringe gets some things will hopefully never change.

"When I announced at the media conference [that] the beer tents were back, that was the biggest cheer of them all," Mayne laughs. ▽

## HOW FRINGE IS FRINGE?

SCOTT'S TAKE ON IT:

"I'd love to see artists trying to push it, and there are artists trying to push it and find interesting ways to present plays," he says. "I'd love to see edgier stuff but maybe the confines of the Fringe when you only get six shows, do you really want to put that much time into it? I don't know."

I want to see the Fringe continue to promote young emerging artists, but I hope, and I know they come to do, bring those awesome edgy acts with them."

ULTIMATELY, the Fringe exists to bring the art to a wide variety of people. Looking has to exist on both sides—the audience doesn't demand a challenge. Then there will be a thought, but at

the same time a lack of challenging material means that the desire for that kind of theatre goes away and Edmonton will be left with a shell of a Fringe festival like Edinburgh has.

"I really am trying to push this year that people open their minds and try something that they would not normally choose," says Mayne. "I really think we've got to stop being frightened of spending the \$12 on something that might not work out or might challenge you. I think that's part of it—I think the artists have to challenge themselves and I think the audience has to challenge themselves."

"The bottom line of this," adds Mayne, "is the willingness of the artists to try something new and the willingness of the audience to go and see something new and not be so safe and not follow." ▽



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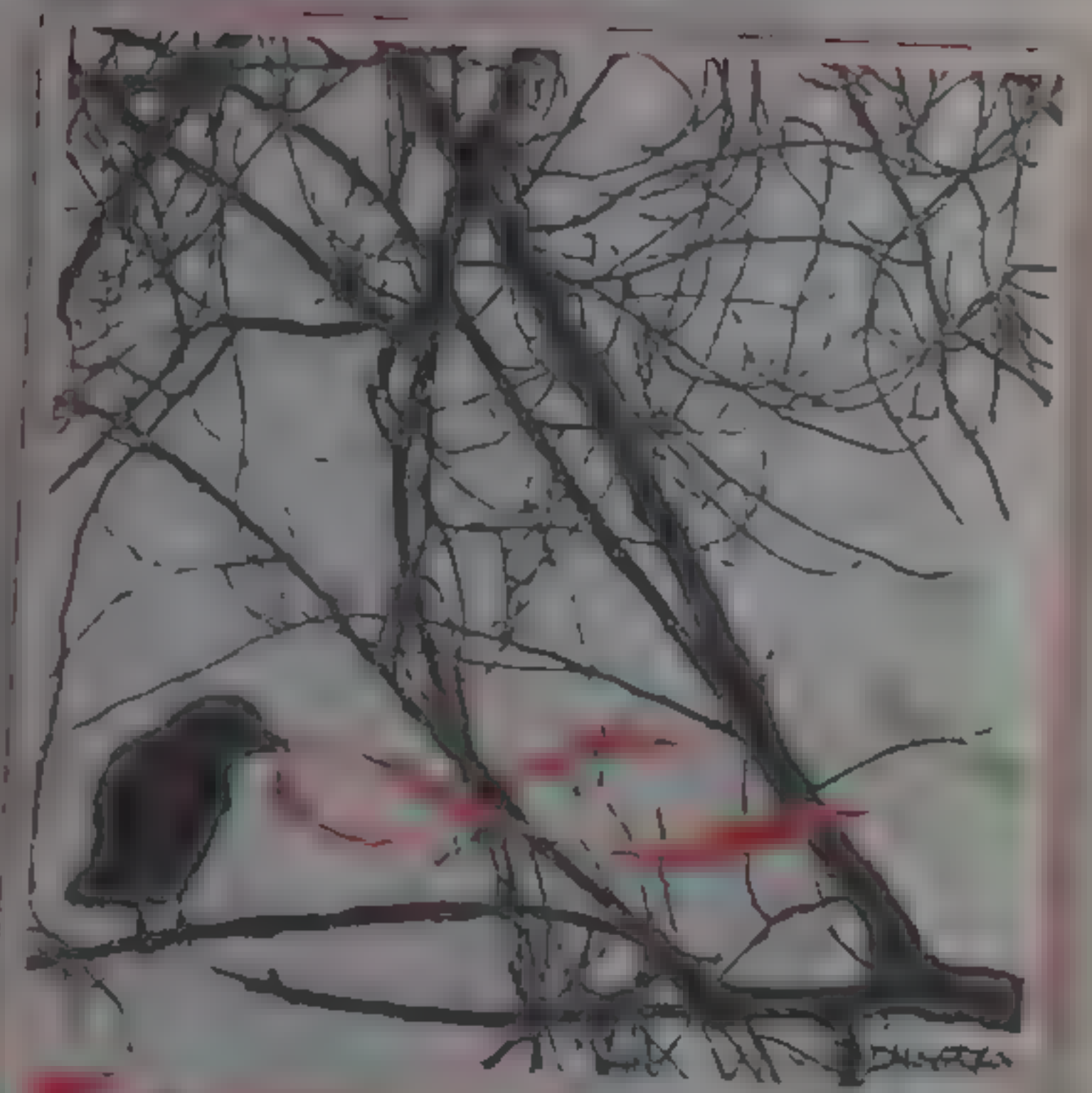


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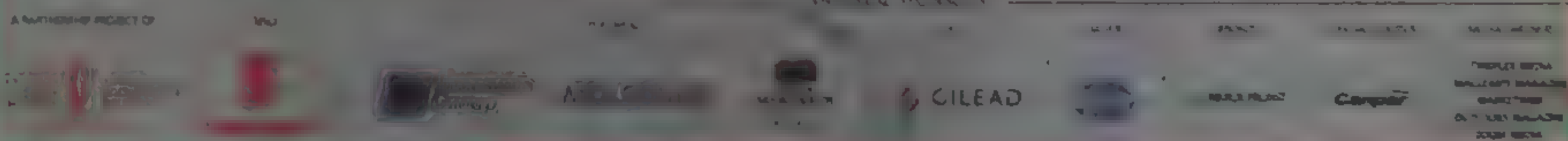


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## FORGET HAWAII

Continued from Page 21

"I wanted to explore what happens to someone who was in love with the idea of flying, was in love with the idea of going to fight with the good guys, when they finally encountered that reality," he explains. "It's this meeting of the poetic aspiration to soar like a bird, and the fact that it has so often, for Canadians, meant warfare, meant shooting at other people."

Brown understands the contradiction well: he's been fascinated with the poetic possibilities of flight his entire life, since his father's friends and brothers regaled him with stories of their own time in the RAF—both the heroic and the unsavoury. It's that fascination that has made *Spiral Dive*, which originally started as a novel, into what Brown calls his "magnum opus." In fact, this play is just the first in a trilogy that Brown plans to bring to the Fringe over the next three years—a project that reflects his passion for the subject as much as it does his belief that the Fringe in general should do more to affect its audiences.

"This is a major work of art, this my magnum opus as a playwright and as a theatre artist, and I'm putting it out there as such," says Brown, the growl rising with the fervour in his voice. "It's not a Fringe play that lasts an hour, you digest it, you go out and have a green onion cake and you fucking forget it."

"I'm not going to allow that to happen to this play, because there's a hell of a lot that I have to say, as an artist, about my society," he continues. "You have to pay attention to this piece over three years, because it's not something that I can tell in a 55-minute fucking monologue about something or other."

Brown recommends: *Big Shot* (Stage 8), *The Overnight* (Stage 6), *Big Winner* (Stage 5)

**STARS AND SONS**  
STAGE 8: COCA-COLA WALTERDALE THEATRE  
DIRECTED BY DAVE DEAGNE  
WRITTEN BY MARK STUBBINGS  
STARRING STUBBINGS, TASHA WEENK

For most of us, Nisku isn't much more than the wrong turn on the way to the airport, maybe a place to stop to top off the tank or use the washroom at the Tim Horton's. For playwright Mark Stubbings, though, that desolate industrial wasteland was the perfect setting for his story about the unlikely friendship between a recently divorced mechanic and an outsider teenage girl with dreams of reaching the stars.

"Honestly, I couldn't think of a more hopeless place to put this young girl," says Stubbings with a wry inflection. "What could be further apart than wanting to be an astronaut, but living in this industrial small town?"

Taking place mostly in Nisku's lonely truck stop, *Stars and Sons* follows the pair, played by Stubbings and Tasha Weenk, as they try to deal with frustrated expectations and unexpected failures. As you can imagine, it's not exactly a lighthearted comedy, a fact that suits Stubbings just fine.

"It's very much a play about people attempting to grow up, and people don't always succeed at doing that," he says. "I always find people's flaws way more interesting than I find their successes, and besides that—without giving too much away—these kinds of things happen in real life: sometimes things don't work out, and we should be willing to explore that."

Stubbings feels that's particularly true given a Fringe atmosphere that can tend toward more light-hearted, less soul-searching fare.

"I think it's important to get some drama at the Fringe; treat it like a theatrical experience," he explains. "There's certainly a place for things like one-man shows and cabarets and things, but I'd like to keep the theatre in the fringe, rather than just the spectacle."

Stubbings recommends: *2 Queens and a Joker* (BYOV B), *1UP* (BYOV N), *Oleanna* (Stage 9) ▼



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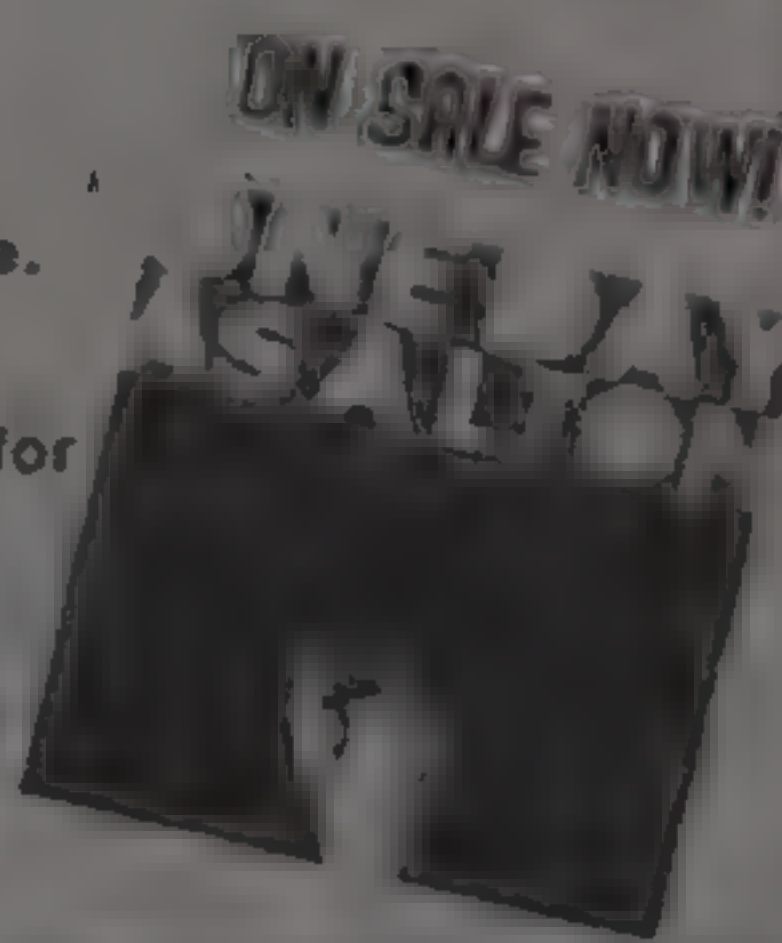
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## Excellent epigraph

BOOKS  
**HOPSCOTCH**  
JEFF BRANN  
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I've long dreamed of writing an essay that would focus solely on a subject of some personal obsession: the great divorce albums made in the broadly defined rock idiom. The list would be necessarily short, as my criteria are severe. Obviously, Bob Dylan's *Blood on the Tracks* sets the mould. Nick Cave's *The Boatman's Call* makes every cut, as does Lee Hazlewood's *Requiem for an Almost Lady* and Marvin Gaye's *Here, My Dear*. But whenever I get to thinking about Leonard Cohen, the question isn't whether he's got a record that qualifies but which one to choose. Romantic relationships have about as much chance of surviving a Cohen record as a hot turkey sandwich at a teamster's meeting. Further reflection illuminated the dilemma: Cohen's one great work of relentless lament for broken love isn't a record at all, but a book.

Not to be confused with his much maligned but actually quite inventive, weirdly moving and brazenly snappy *Death of a Ladies' Man*, the 1977 record produced by Phil Spector, who, more or less insane, apparently homicidal, usually drunk and frequently wielding various weaponry, almost resulted in Cohen's actual death, *Death of a Lady's Man*—a very similar title with a very different meaning—is the volume of poetry Cohen released the following year, and yet another entry into this summer's ongoing Hopscotch theme of under-loved books by famous writers from 1978.

Like all Cohen's work, it dares to go "to the end of love" and crawl toward some modest redemption. It's full of humour and eloquence, raw sex and verbal play. Like some of Cohen's work, it arrives at these elements through endearing feats of irony, bouts of deadpan hysteria and an ongoing sliding between grandiose pomposity and self-flagellation. I would argue it's some kind of masterpiece, inspired, audacious and gutting, a meta-volume of multiple reflections and sly digressions that arrive

at truth through covert means, like bank robbers tunneling in from the basement of the lingerie store down the block.

"I Kneel Beside a Stream" opens the collection with mock-heroic language and disquieting allusions to the author's passive participation in his doomed plunge into love—which, with Cohen, always spells a deadly threat to meditation, mental health and artistic creation. The speaker kneels beside a stream manifesting on a wooden floor in Upper Manhattan, where a feathered shield is placed on his arm, a feathered helmet on his head. "This made me feel so good," he explains, "I climbed up on Alexandra's double bed and wept in a general way for the fate of men." Somewhere in here he finds himself submitting to Alexandra's suggestion to worship her, which he does for 10 years. "Thus began the obscene silence of my career as a lady's man."

What immediately follows this poem is of equal importance as the poem itself. Shit, maybe more. Like the vast majority of poems here, "Stream" is supplemented with a commentary written so that it seems the author's either a separate person from the poet, at least as separate as the incompatible selves at work in Cohen's double life as artist/ascetic and lady's man. These commentaries function as a notebook archeology, exposing excerpts from other unpublished writings—especially something called *The Final Revision of My Life in Art*—that deepen or at least perversely twist our reading. Just as often they decry what's false, preposterous or embarrassing about the poems.

**THE COMMENTARY** for "The Cat" where the poet's taken "a drug that makes me want to talk," expands on the six lines of verse with an explanation as to what happened to the titular locale: "Upon inquiry, I discovered that it had been demolished and the marble tabletops thrown into the harbour." The evidence of Cohen's actions cagily described in the poem has been lost to time. Implied is some willful amnesia, a way of escaping feelings too complicated to sort out in the reasonable, detached

approach of the commentator, the poet's adversary. The aggressive analyst for this book which had already been sent to Cohen's publisher and pulled from publication several times before.

With its vague resemblance to Nabokov's *Pale Fire*, the doubling structure offers resolution found only through cold self-analysis and a balm for the reader upset by the author's surges of violent resentment and reeling marital anxiety, ie "You fucking whore, I thought you were really interested in music." Gradually, however, we realize the commentator is as susceptible to emotional torrents as the poet. He too becomes illucid, digressive, overwhelmed by his project. The disparate personae of these two Cohens slowly collapses, the commentator finally tossing out fragmentary statements as enigmatic as the book's briefest poems: "They should cast your cunt in chrome for the radiator cap of a Buick." (Why a Buick? I've always wondered this. Perhaps you'd have to be a motorist in 1978 to get that.)

There is a narrative poem about carrying luggage and waiting for a boat with one's wife that never fails to sweep me up. There's a poem where the flow of Montréal traffic is narrated as an unsuccessful attempt at forgetting a woman. There's one that gives the finest advice on performing poetry since *Hamlet*, and one ostensibly authored by Cohen's spiritual mentor that is the best piece of verse ever written about a cricket's girlfriend. And there is a lovely pair of poems quite near the end that steps back from emotional clamour to take note of a nine-year-old girl's face that appears in the window and stares. Though typically spare, the shape of *Death of a Lady's Man* is unruly, suitably so, fraught with alienating effects yet few chronicles of disastrous love pierce the heart so brutally. Cohen's time as a lady's man didn't actually kill him, or his art. But something always dies in such melees, just as something of the other always burrows within us afterwards. I'm grateful that he took this fatalist metaphor to such sumptuous extremes. He really took off the kid gloves with this one. ▽

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# The love of books

## Megan Bertagnolli investigates Frankie Brown's Home Museum

Frankie Brown's a character. He sent me one of his emails to say, "I'm a bit of a character," laughs Bertagnolli. "It was a bit of a self-think of myself that way."

Brown's designation is factual. He spent the past year delving into the California-based collector's worlds of artists' books, supported by a research award. Brown's "Home Museum"—his term for pieces collected through his associations in the art world, housed in his living quarters from the mid-'60s to when he parted with them—was acquired by the U of A in 1985, when it became part of the Bruce Peel Special Collections Library.

"No one's really seen any of this since it was boxed up and sold," Bertagnolli notes. "Most of it's uncatalogued. This is a huge collection, with a lot of artists' books in it, so it'd be a massive undertaking to properly document it."

Bertagnolli has a longstanding passion for artists' books. "A lot of people don't know what they are. The assumption is they're about artists, but they're really works of the artists, part of their bodies of work."

She contends encounters with

VIZ ARTS

ARTISTS' BOOKS FROM  
THE HOME MUSEUM  
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artists' work in book form differ from other experiences with art. "There are lots of kinds of artists' books, so it varies, but I like the idea you can take it everywhere, and there's an intimacy in being able to hold and handle something that's often been held by the artist. It's not static, and you're free to revisit it as your experiences change and shape your understanding of it. It's a funny space: you can engage with it one on one, but it's also often public, produced in more than one edition, also shared."

**THEIR MUTUAL LOVE** of the material fostered a unique relationship between Bertagnolli and the enigmatic Brown. Getting to know his Home Museum meant an exchange that led her closer to understanding how and why the collector amassed pieces, often personalized, by big names in 20th century art: Yoko Ono, Joseph Beuys, Michael Snow, Ed Ruscha and Bruce Nauman are among those Bertagnolli

included in the show culled from her research, *Artists' Books from the Home Museum* (visit [library.ualberta.ca/specialcollections](http://library.ualberta.ca/specialcollections)). Selecting works she found appealing and illustrative, Bertagnolli grouped them into categories generally emblematic of artists' books as a genre: exhibition site, variations on the codex, catalogues and periodicals, document and agents of social change.

Throughout the show and catalogue, the curator credits Brown's collecting instincts, his peculiar knowledge that animates the collection and makes it a cultural work in its own right.

"Frankie Brown collected everything and everything was collectible to him. There's a lightness about the Home Museum—there's real thought behind what and why he was collecting, but at the same time, sometimes it was just stuff," Bertagnolli explains. "He still collects when he can. He'll lose everything if he can't pay the rent one month, yet he sold his collection primarily for its cultural value. He wanted the world to see it. It's a sad irony it's still largely unseen."

She adds, "He told me he still dreams of the Nauman book, sometimes." ▼



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MARY CHRISTA ROUTE / marychristaroute.com

The smartest people in the world don't have a handle on time. It's linked with the intimate

of time, the most fundamental components of the universe, but we're not yet sure exactly what it is, or why it appears to travel in only one direction. We're still pursuing the radical revisitation of reality opened up by 20th century physics to the very bottom of its rabbit hole, redefining force and matter and its ultimate implications. Our still-young century may unveil the structure and substance of the "t" in our equations, and deepen our acquaintance with our

VIZ ARTS

UNIVERSITY OF CALIFORNIA  
WAITING ROOM  
MFA PRINTMAKING SHOW BY CAITLIN WELLS  
FRI GALLERY (97.20.6.112.5)

*Room*, is an illustration of the relationship art can have with the biggest of big questions, that as we examine the essential nature of reality and our role in it as conscious and perceptual beings, there are avenues of discussion that are experiential and aesthetic. Wells asserts the value of having art at the table simply through the pertinence, persistence, and beauty of her investigations.

"I was trying to draw together paradoxical responses to time and the way we perceive it," Wells explains. "There's an experience people have—this flash of insight into a larger sense of time. I came across a photo of myself at 11 and realized it felt not so long ago. I was overcome by the transience of me—of everyone—and wondered if that would persist. Would I come to the end of my life and feel the same way? Or would moments become much longer, the way it does when you watch snowfall? Observational drawing does that for me; expands the moment, and the drawing becomes a holder of that time as well."

Observational drawing had been part of Wells' practice from her undergrad days—her piece in a recent drawing show at the AGA was a video take on it, time-lapse footage of avocado skins—but as she worked with her ideas, she was dissatisfied with the decay inevitably invoked by a straightforward link to the organic, and sought to decouple it from the process, examining change over

moments in a purer context.

"There are two conflicting responses to transience: one is to hold on to time and preserve it; hold it still. The other is immersive, being 'in the moment.' I don't have one answer, but the questioning is part of this work—it's about both, trying to preserve evidence of time and trying to create moment-by-moment awareness," Wells emphasizes.

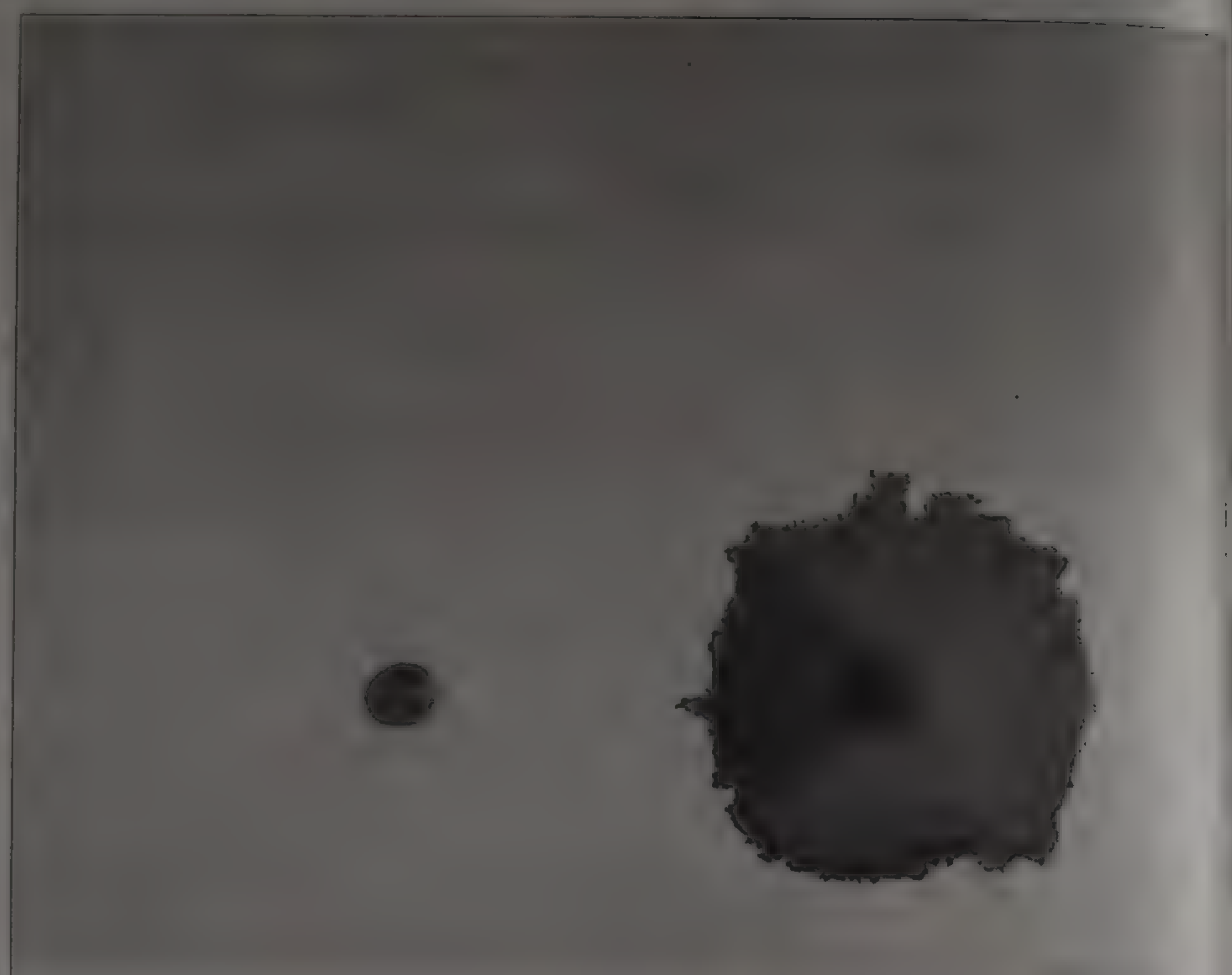
Her ideas crystallized into the

abstracted body of work that became *Waiting Room*, uniting several strands of her investigation: observational drawing, pseudo-scientific chronographic markmaking and an entrapment of process captured through print and video and altered by her passive and active aesthetic responses.

Wells' show is as contradictory as the impulses she's pursuing. Her prints and video/projection installa-

tions are delicate and forceful, spare and complex, enigmatic and coherent. Besides the deepest of abiding mysteries, Wells also captures the most fleeting: these pieces, especially the moving images, are mesmerizing in their beauty. The artist delivers moments back to the viewer, letting them choose whether to let them linger or flicker—letting them contr-

for an instant measured only through their perception, time. ▼



CAITLIN WELLS' graduate show for her MFA Printmaking, *Waiting*

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Residence (AIR). Todd Janes reveals the results of this year's creative process • Aug. 22-23 • \$15

## GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave (780-482-2854) • Open Tue-Sat 10am-5pm • *PERSPECTIVES ON LANDSCAPE*: Artworks by Jane Brookes, Adrian Livesley, Ken Wallace • Aug. 16-29 • Opening reception: Sat, Aug. 16

**ALBERTA CRAFT COUNCIL** 10186-106 St (780-488-6611) • *ELEMENTAL CONNECTIONS*: An Exhibition of Sustainable Craft; until Sept. 27 • *Discovery Gallery: REMNANTS OF COMMUNITY*: Small scale landscapes in bronze, copper, silver and stainless steel; based on historic and culturally significant country churches; until Aug. 30 • *ISABELLE'S SHEEPDOG*: Felted imagery by Tracey Kuffner; until Aug. 30

**ART BEAT** 26 St Anne Street, St. Albert (780-459-3679) • City scapes by Christopher J. Hrynuk • Paintings by Rose-Marie Cameron and Ina Raatz-von Hirschhausen • Until Aug. 30

**ART GALLERY OF ALBERTA** Enterprise Square, 100, 10230 Jasper Ave (780-422-6223) • Open Mon-Fri 10:30am-5pm; Thu 10:30am-8pm (4-8pm free); Sat-Sun 11am-5pm • *WORKS OF A RENAISSANCE MASTER: THE PRINTS OF ALBRECHT DÜRER*: Aug. 23-Nov. 2 • *FACE THE NATION*: Artworks by eight Aboriginal artists from across Canada whose works address issues of history, representation and identity; until Sept.

21 • *REAL*: Abstract paintings by local artists; until Sept. 21 • *TOM THOMSON AND THE ORIGINAL 7*: From the AGA's collection; until Aug. 24 • Free (members): \$10 (adult)/\$7 (senior/student), \$5 (6-12yrs)/free (5yrs and under)/\$20 (family—2 adults, 4 children)

**ARTS HAB** 106 St (780-439-9532/780-423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

**ARTISTS STUDIO GALLERY** 106 St (780-439-9532/780-423-2966) • Open Thu 5-8pm, or by appointment • New work by ArtsHab Artists

**CANADA PLACE** 2nd Fl, 9700 Jasper Ave (780-426-4035) • Paintings by various artists, Bruce Allen, Bruce Thompson, Frances Alty Arscott, Nel Kwiatkowska, Barb Brooks, Joseph Drapell, and many others

**CENTRE D'ARTS VISUELS DEL ALBERTA** 9103-95 Ave (780-461-3427) • Mon-Fri 10am-6pm; Sat 10am-5pm • Featuring artworks by artist members; until Aug. 20 • Emma Cayer, Nathalie Shewchuk-Paré, Sylvia Grist, Danièle Petit and Jody Swanson; starting Aug. 22

**CHRISTIE FREESTYLE'S RED GALLERY** Whyte Ave (780-498-1984) • Open Mon-Fri 11am-5pm • Summer Salon and Sale—a selection of new urbane and favourite paintings from the past • Until October

**CROOKED POT GALLERY** 4912-51 Ave, Stony Plain (780-963-9573) • Open Tue-Sat 10am-5pm • *CASSEROLE CRAZY*: Clay works by Rita Hopner • Through August

**DELTA SOUTH HOTEL** Lobby, 4404 Gateway Blvd (780-426-4035) • Watercolors by Henry DeJager; paintings by Kathryn Sherman, Elaine Berglund and Audrey Pfannmuller

**ELECTRA DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd (780-482-1402) • Open Tue by appointment; Wed-Fri 11am-5:30pm; Sat 11am-4pm; closed long weekends • *COLLECTION 2008*: New works by various artists

**FINE ARTS BUILDING GALLERY** Fine Arts Building, 112 St, 89 Ave (780-492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • *ARTIST BOOKS FROM THE HOME MUSEUM*: Curated by Megan Bertagnoli • *WAITING ROOM*.

Printworks by Caitlin Wells (MFA Printmaking) • Until Aug. 30

**FRANCE GALLERY** Whyte Ave (780-432-0240) • Art Walk • Through August

**FRONT GALLERY** 12312 Jasper Ave (780-488-2952) • Closed until Aug. 23

**GALLERY AT MILNER-STANLEY A. MILNER LIBRARY** Main Fl, Sir Winston Churchill Sq (780-496-7030) • Open Mon-Fri 9am-9pm; Sat 9am-6pm; Sun 1-5pm • *CARSCAPES*: Photographs by Evelyn Bergk • Until Aug. 30

**GALLERY IS** 4930 Ross St, Red Deer (403-341-4641) • *A WEEK AT THE LAZY M*: Group show • Until Aug. 30

**HARBOR HOUSE** 4180 • Open Mon-Fri 10am-5pm; Sat 12-4pm • *Main Space: LUCIOLE*: Figurative drawings by Francophone artist Jacques Clément; until Aug. 30 • *Front Room Gallery: DRAWING INTO SCULPTURE*: Clay sculptures in progress, still supported by their external armatures, and finished bronze sculptures together with their source drawings by Richard Tosczak; until Aug. 30

**JEFF ALLEN GALLERY** Strathcona Place Senior Centre, 10831 University Ave (780-433-5807) • Open Mon-Fri 9am-4pm • *INSTRUCTORS SHOWTIME*: Artworks by the instructors for the upcoming fall/winter session • Until Sept. 25

**JOHNSON GALLERY (NORTH)** 780-479-8424 • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Don Sharpe, Andrew Besse and others; *Ladies of the Lake* paintings by Kathy Meaney

**JOHNSON GALLERY (SOUTH)** 7711-85 St (780-465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Artworks by Ada Wong, Glenda Beaver and others • Through August

**KAMENA** 5718 Calgary Tr S (780-944-9497) • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm, Sat 10am-5pm • Featuring artworks by local and international artists, home decor and gift items

**LATITUDE 53** 10248-106 St (780-423-5353) • Open Mon-Fri 10am-6pm; Sat noon-5pm • *ROCK CITY/DIRT CITY*: Group show featuring artworks by local artists exploring Edmonton's love of rock and roll music, curated by Todd Janes; Aug. 16-Sept. 6; opening reception: Sat, Aug. 16 (8pm) • *Rooftop Patio Series*: Hosted by The Society of

Graphic Designers of Canada; late night patio finale; Aug. 14 (4:30-11:30pm)

**LOFT GALLERY** Broadmoor Blvd, Sherwood Park (780-998-3091/467-7356) • Open Thu 5-9pm, Sat 10am-4pm • *PEOPLE, BIRDS AND ANIMALS*: Paintings by artists from the Art Society of Strathcona County • Until Aug. 28

**McMULLEN GALLERY** U of A Hospital, 8440-112 St (780-407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • *TREES*: Paintings • Until Aug. 24

**MCPAG** 5411-51 St, Stony Plain (780-963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • *WILD THING*: Artworks by the Focus on Fibre Art Association • Until Aug. 19

**MOUNTAIN GALLERIES—JASPER** Lodge, www.mountaingalleries.com (780-852-5378) • Open daily • Artworks by Diane Way

**MUSEE HERITAGE MUSEUM** Street, St. Albert (780-459-1528) • *DINO DEN*: Tue-Sat (11am-3pm)

**NAKED CYBER CAFE** 10354 Jasper Ave • *WAR AND PEACE: TEN YEARS OF EDMONTON*: Protest graphics from the ESPA Archives and the Raise My Voice independent media photo-archive • Until Aug. 30

**NINA HAGGERTY STILLERY GALLERY** 111 Ave (780-474-7611) • Open Mon, Wed, Fri 9:30am-2:30pm; Tue, Thu 9:30-4pm, 6:30-8:30pm • *The Home Show*: A collaboration between the Alberta Society of Artists, Art Gallery of Alberta and Nina Haggerty Centre for the Arts, curated by Chris Carson, Fiona Connell and David Janzen • Until Aug. 22

**PETER ROBERTSON GALLERY** 1013-112 St (780-452-0286) • Open Tue-Sat 10am-5:30pm • Paintings by Jonathan Forrest

**PETER ROBERTSON GALLERY 2** 12304 Jasper Ave (780-455-7479) • Open Tue-Sat 11am-5pm • Paintings by Linda Lindemann

**PORTAL GALLERY** 300, 9414-91 St (780-702-7522) • *LOST AND FOUND*: Marcie Rohr, artworks focusing on childhood • Until Sept. 12

**PROFILES PUBLIC ART GALLERY** 19 Perron St, St. Albert (780-460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • *STILLNESS AND FLIGHT*: Artworks by Scott Cumberland, Jeff Holmwood, and Chris Stroemich • Until Aug. 30

**PROVINCIAL ARCHIVES OF ALBERTA** Roper Rd (780-427-1750) • Open: Tue-Sat 9am-4:30pm, Wed 9am-9pm • *LES FRANCOPHONES EN ALBERTA: COURAGE ET DÉTERMINATION*: Learn about the history of Francophones in Alberta through archival records • Until Sept. 6

**ROWLES AND COMPANY** Mansion, 108, 11523-100 Ave (780-426-4035) • Featuring paintings by Frances Alty Arscott, Bruce Allen, Audrey Pfannmuller, Bi Cheng; glassworks by Prairie Isle Glass Works, Susan Gottselig, Jan Benda, Mark Gibeau, Brain Kelk, Dan Vargas, Darren Petersen, Michael Trimpol, and James Norton

**ROYAL ALBERTA MUSEUM** 12845-102 Ave (780-453-9100) • Open daily 9-5pm •

**Government House**: Public tours Sat and Sun and statutory hols (11am-4:30pm); ph 427-2281 info • *exhibition gallery: DRAGONS: BETWEEN SCIENCE AND FICTION*: Artifacts from museums and private collections from around the world. Explore the magical powers of dragons and how different cultures have imagined dragons throughout the centuries; until Sept. 14 • *LOST STARS: RECOVERED VOICES, THE EMPIRESS OF IRELAND*: Artifacts salvaged from the wreck of the Empress of Ireland; until Oct. 5 • *front terrace*: Peter Hide Sculptures: Until Oct. 5

**SCOTT GALLERY** 10411-124 St (780-488-3619) • Open Tue-Sat 10am-5pm • *AUGUST GROUP EXHIBITION*: Introducing artworks by Jacques Clément, also floral paintings by Phyllis Anderson, Robert Sinclair's watercolours, textiles by Martha Cole and paintings by Jim Visser and Arlene Wasylchuk • Until Sept. 2

**SNAP GALLERY** 10309-97 St (780-423-1492) • Open Tue-Sat 12-5pm • *Main Gallery: THE NAUVOO SUITE*: Works by David Poolman and Self-portrait 60 and 35: Works by Slawomir Grabowy; until Sept. 6 • *Studio Gallery: DISLOCATIONS*: Works by Michelle Lavoie; until Sept. 6 • *LOVE THOSE CLOTHES OPEN STUDIO DAYS*: Fundraising gala and silent auction; Aug. 23 and Aug. 30

**SPOT LIGHT GALLERY** St. Albert (780-419-2055) • *ARTISTS IN ACTION*: Members of the new St. Albert Artists Colony creating artworks on location that will be added to the exhibit in the gallery • Until Sept. 15

**SPRUCE GROVE ART GALLERY** 35-5 Ave, Spruce Grove (780-962-0664) • *SMALL IS ALL*:

Artworks by Alberta Society of Artists •

**STUDIO GALLERY** 11 Perron St (780-460-143 Grandin Park Plaza, 22 Sir Winston Ave, St. Albert (780-460-5990) • Open 11am-8pm, Fri 10am-6pm, Sat 10am-5pm • *COLLECTIVE WET PAINT*: Featuring oil paintings, watercolours, drawings and mixed media • a variety of artists

**SUN LIFE BUILDING** Lobby, 10123-99 426-4035 • Paintings by Bi Y. Cheng

**TELUS WORLD OF SCIENCE** 11211-14c (780-452-9100) • *Wired to Win*: IMAX film, playing in IMAX: *Human Body*, *Dinosaurs Alive!* • *BODY WORLDS 1: The Original Exhibition*: Real Human Bodies; feature exhibit • *Blood Services*: Aug. 16, 20, 30 (10am Presentations: *How the feeling of our shapes the way we move and think* • 7pm) • *Body Help: Butyko Breathing* 21 (1pm) • *Coral Reef Adventure*, *Human Body: Dinosaurs Alive!*, IMAX film • *Dawn of the Space Age*; Margaret Star Theatre; daily

**U OF A RUTHERFORD LIBRARY** • Bruce Peel Special Collections Library: A *MO. DANGEROUS VOYAGE*—An Exhibition and Maps Documenting Four Centuries of Exploration in Search of a North West • Until Aug. 15

**WORLD TRADE CENTRE** 426-4035 • Paintings by Keith Nolan and lava rock sculptures by Mark Totar

## LITERARY

**BLUE CHAIR CAFE** 9624-76 Ave (780-460-874) • Story Slam: An opportunity for writers their work, explore their talents and share • 3rd Wed every month • \$5 (donation)

**HULBERT'S** 7601-115 St (780-436) • Olive Reading Series: Poetry, politics and sion; an open mic to follow for new poets • Tue each month (7pm)

**STEEPS OLD GLENORA** • 1st Thu every month • Contact Adam Snider to sign up, Adam snider@gmail

**3 BANANAS CAFE** Sir Winston Church (780-428-2200) • WOW—Wired on Writing: active writing process for amateurs and sionals. Every Sun (11am-1:15pm); info: bewell.2008@gmail.com • \$10 (donation)

**UPPER CRUST CAFE** 10909-86 Ave (780-460-8174) • The Poets' Haven: Monday Night reading series presented by Stroll of F • Mon night (7pm) • \$5 (door)

## LIVE COMEDY

**COMEDY FACTORY** 3414 Gateway Boulevard (780-469-4999) • Thu 8:30pm, \$11, Fri 9:30pm, \$20; Sat 8pm and 10:30pm; \$20 • Dana • Aug. 14-16 • Chns Molneux; Aug. 21 2

**COMIC STRIP** 1646 Bourbon St, WEM St (780-483-5999) • Open nightly 8pm-10:30pm • Sugar Sammy, Andrew Iwanak, Kelly Soloduka; until Aug. 17 • Hit or Miss Mondays: Aug. 18 • Best of Edmonton: Aug. 19 • Big Jay Oakerson, Kathleen McGee • special guest (rated XXX for content); Aug. 20

**LAUGH SHOP** Londonderry Mall, 660r www.thelaughshop.ca (780-476-1010) • Thu, Fri, Sat 8pm; Fri 8pm and 10:30pm

**RIVER CREE CASINO** 300 East Lapotac Blvd (780-484-2121) • Jay Leno • Aug. 21 (8pm)

## THEATRE

**THE BIG KAHUNA—THE 27TH EDMONTON INTERNATIONAL FRINGE THEATRE FESTIVAL** Various Venues throughout Strathcona • Aug. 24 • \$6 (Festival Program Guides) at 7-Eleven outlets, Fringe Theatre Adventures 780-448 Central Box Office, and at the Info Booths at the festival • Tickets for all indoor shows available at www.fringetheatretheadventures.ca 409-1910, Central Box Office at the TransAlta Arts Bams, 10330-84 Ave

**TEATRO AT THE FRINGE** Varscona Theatre 10329-83 Ave • Teatro la Quindicina, catch a new Stewart Lemoine at Edmonton's Fringe Festival • Aug. 14-30, various dates and times • Tickets available at the Fringe Festival box office or with the Teatro Season Pass

**WEDLOCKED** Mayfield Dinner Theatre, 160r-109 Ave (780-483-4051, #2) • Book by Bridget Ryan and Dava Horak; music and lyrics by Chris Wynters. Samantha and Ben have read the book *Marriage 101*, and feel they're ready to take the plunge • Until Aug. 24 • \$49-\$79 at Mayfield box office 1-800-661-9804

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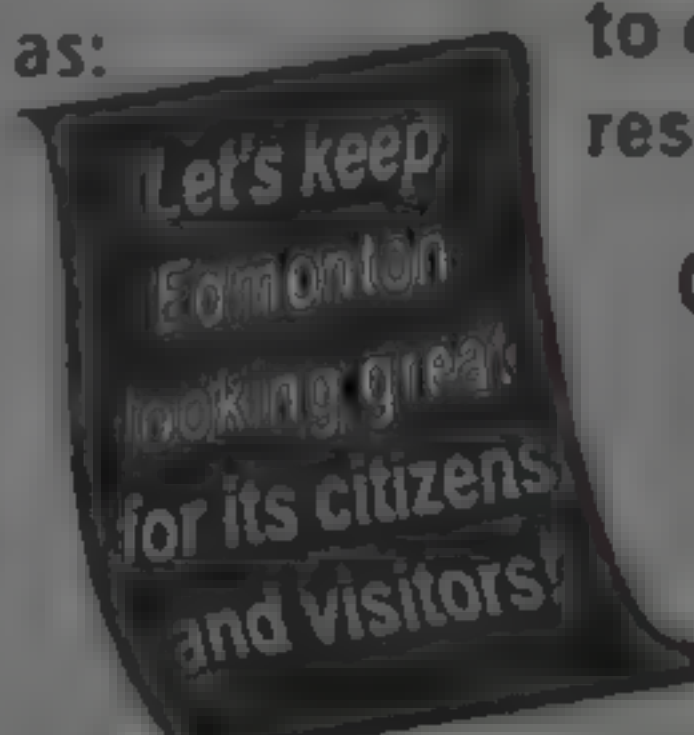
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Edmonton

TRANSPORTATION

2008



# One great city

Guy Maddin can't escape his home town in the hysterically truthful *My Winnipeg*

T. BRAUN / josef@vuwweekly.com

Narrated by its author, laden with repetition so as to send viewers into a wintry trance, *Winnipeg*, Guy Maddin's new "occu-phantasia," proposes a prairie zany of somnambulists afflicted with acute nostalgia, geographically isolated, perpetually snowed-in, surrounded by vestiges of history, lulled byuffled train whistles, cursed with a labyrinthine conspiracy that keeps them from ever leaving, architecturally developed by a geometry of symbols, including to occult municipal histories, grotesque sporting atrocities and aboriginal mysticism.

*My Winnipeg* delves headlong into the past, going as far as re-enacting seemingly real moments from Maddin's childhood with a cast of professional actors—one of whom just happens to be Ann Savage, the long-retired star of the masterful, dream-like poverty row film noir *Detour* (1945). Comically inspired, a frenetic flurry of far-fetched facts, imminently id-soaked, and mostly shot in beautiful, grainy-as-all-hell black and white, the modus operandi of *My Winnipeg* pleasingly remains very close to that of Maddin's blatantly autobiographical and shamelessly fantastical—*Cowards Bend the Knee* and *Brand Upon the Brain!*. Like those films, it deserves to be seen as among the finest works in his 20-year career. Above all it deserves to be seen. **THE VERY WINDY CITY!**

Maddin spoke to *Vue* by phone from his family's cottage in Manitoba, where children could be heard uttering bloodcurdling screams in the distance.

**VW WEEKLY:** *My Winnipeg* opens with a close-up of Ann Savage—the actress, we later learn, who will be portraying your mother—taking some rather stern line-readings from you, while you remain off-screen. This choice of starting point has really stuck with me, because in a sense it seems to tell us right off the bat that what we're witnessing is a sort of incantation on the part of the author, a history willed, dictated into being.

**WV:** That's a nice way of putting it. It wasn't in the script, but it seemed the simplest way of portraying what I was as the documentarian was to go to it. Even if you had to figure it out backwards, it was my way of saying "Hey, I'm just bullying my



DOCUMENTARY

OPENS FRI, AUG 8  
**MY WINNIPEG**  
DIRECTED BY GUY MADDIN  
WRITTEN BY MADDIN, GEORGE TOLES  
STARRING DARCY FEAR, ANN SAVAGE  
NARRATED BY MADDIN  
★★★★★

way into your field of vision to show you a mythology I'll do anything to make." The idea of starting out by forcing a woman against her will to say a line a certain way struck me as potentially confusing, but apt.

**VW:** How concerned were you with getting things right with regards to the Winnipeg history, the Winnipeg culture, the Winnipeg persona?

**GM:** I just felt that, having been commissioned to make a highly personal portrait of my hometown, if I was honest with myself I wouldn't have to research anything other than my feelings. Can't we do such things? **WV:** The preferred medium for mythologizing for the last century has

been motion pictures, yet Winnipeg has never really attempted to exploit that, so I had a lot of catching up to do. I had to get the greatest hits all into one movie. I'm always asked how much of *My Winnipeg* is true. People expect me to say none of it, but the truth is closer to all of it. I did make some factual errors, unintentionally. For example, Winnipeg isn't actually the coldest city in the world—Ulan Bator, Mongolia is colder. I remember reading that Winnipeg was the coldest when I was a kid. Maybe they have more accurate stats now. Maybe global warming has shifting the standings. Anyway, the factual part of *My Winnipeg* is mostly oral history stuff. I like to break the film down as one-third fact, one-third legend—which is usually truer than fact—and then just one-third wishful thinking, laments and complaints.

**VW:** To use Werner Herzog's very useful terminology, I think *My Winnipeg* trades in "ecstatic truth" rather than "the accountant's truth."

**GM:** When I first heard Herzog use that term, I was thrilled. But I think what I'm after is maybe almost more of the

hysterical truth.

**VW:** For me at least, *My Winnipeg* feels part of a trilogy with *Cowards Bend the Knee* and *Brand Upon the Brain!*; they circle around the same carrion. They all share this particularly urgent delirium. And building on the strengths of its predecessors, *My Winnipeg* turns out to be one of your most fluid films. It sort of just clips by.

**GM:** Well *Brand Upon the Brain!* had a live element, the live narration and live foley and so on. And I think I became more of a showman than a filmmaker then. Filmmakers tend to make things only for themselves, but once we added that live element, I wanted to make sure that people in the theatre were engaged. I really learned the rewards of making that connection, so I always had the audience in mind while making *My Winnipeg*, from start to finish.

**VW:** How have Winnipeggers responded to the film? Were you at all apprehensive?

**GM:** I really didn't know what to expect. I thought they might just go berserk with

anger, because whenever I showed the movie in other cities—Berlin, Sydney didn't matter where—there was always some irascible Winnipegger who'd stand up and complain that I left out the Winnipeg Blue Bombers football club, or the Taste of Manitoba food fair, or something like that. All the Winnipeggers I ran into were really unwelcome sights, so I thought, "Holy smokes, 1600 Winnipeggers crammed into our old vaudeville palace could really turn into a dangerous mob." But they ended up being a really generous, warm crowd. They seemed delighted by these jokes that seemed wedged in there just for them. They even gave my mom a standing ovation.

**VW:** How much do you consider your development as a filmmaker to be inextricably linked to your essential confinement to Winnipeg?

**GM:** I don't think I would have made the same work elsewhere. I remember when I first started out I was determined not to have any association with Winnipeg and went out of my way not mention it. But I eventually found that the more I addressed directly the place where I dwelled I'd feel more connected with the work.

**VW:** I realize of course that you do escape Winnipeg on a regular basis, but at this point, would you say that it'll likely remain your permanent residence for the rest of your life?

**GM:** [Sighs] Yeah, probably. [Sighs again] Might as well just buy the burial plot now. It's true that whenever I'm in another city I'm happy there for a month, but then I start missing home. And then as soon as I go home it's ... disappointing somehow. I don't know.

**VW:** I'm not trying to depress you here.  
**GM:** [Laughs] It's okay ... really.

**VW:** But, cementing its connection to *Detour*, I got this sense in *My Winnipeg* that you're like Tom Neal, and Winnipeg itself is your femme fatale, that you're doomed to return again and again to her, like she's this maternal siren.

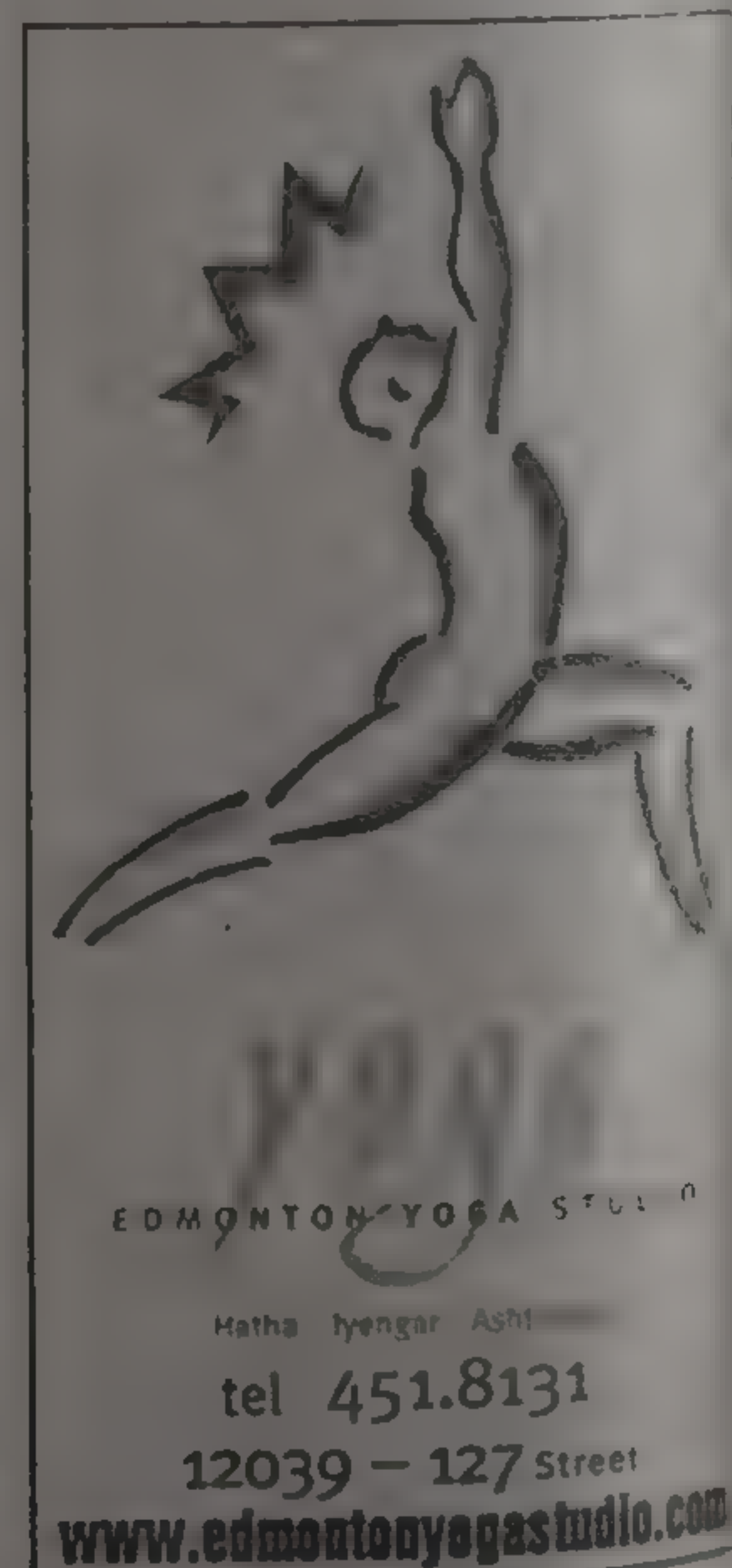
**GM:** That's very true. I've never thought of it that way, but maybe you've put your finger on it. She's my Barbara Stanwyck and I'm her Walter Neff. We have kind of a mad love relationship, where if Winnipeg looks at me the wrong way I'll slap it across the face, and then lose myself in its curves ... Gee, I really like that. ▽



## FLICKS

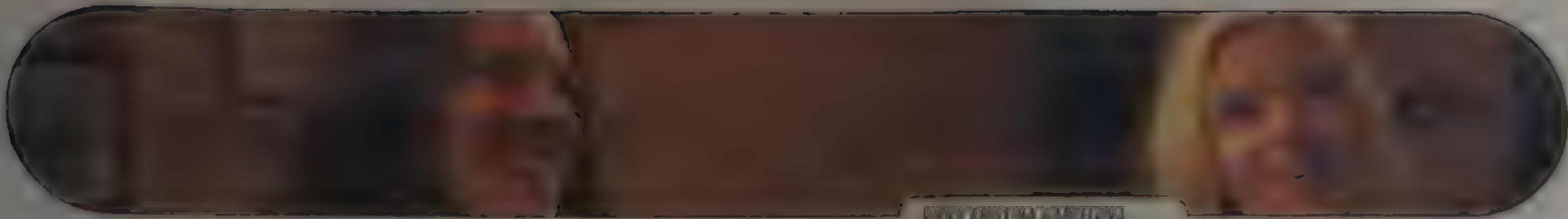
JOSEF BRAUN  
ddetective@vnewsweekly.com

In *Paranoid Park* Van Sant's kn most readily in the space afford actors. Nevins' flat cadence, h tions and understated delivery of ally sticky content aren't examp screen acting but its opposite: h ingly artless handling of text spe great tenderness toward the unc uncertainty and anxiety about w pened and what it means to u informed identity, giving off a h lescent hum that's tough to manuf think the film's most outstanding p ance however comes from Lacey McKinney, whose admiring Ma gains Alex's confidence with a t attentiveness, exactly half-child- half-womanly; it's touching, fun grounded in a way that Nevins' A necessarily isn't. If there's a *Paranoid Park* where we mig could linger longer, it's probably where Macy guides Alex along him hanging on to her bike a skateboard. But such moments fleeting, and that's part of w this sort of little story feel so alive





# FILM CAPSULES



## OPENING THIS WEEK

**TROPIC THUNDER**  
 BY DAVID BERRY  
 "TROPIC THUNDER" IS A FILM THAT'S ALMOST BUILT OUT OF NOTHING BUT SLY JABS AT HOLLYWOOD THAT MANAGES TO WORK AS A COHESIVE, FREQUENTLY HILARIOUS WHOLE.

DAVID BERRY / david@vuwweekly.com  
 Though his comedic chops have become a hit-and-miss in recent times, Ben Stiller may have found a niche in satirizing the film industry. His appearance on Chevy Chase's *Extras* was a stellar debut for the series, nailing the egotistical megalomania of a director working on a prestige picture, and now he pulls off triple duty (actor/writer/director) in *Tropic Thunder*, a film that's almost built out of nothing but sly jabs at Hollywood that manages to work as a cohesive, frequently hilarious whole.

Black). Working on a bloated Vietnam War pic that's being slowly sabotaged by their egos, they're finally dropped into "the shit" by their exasperated director (Steve Coogan), whose plans to film a raw, guerilla-style picture go awry when drug smugglers turn the war real.

cination (hello, *For Your Consideration*) for crude but pointed irreverence: Downey's faux-black speaks for itself, but *Thunder* also has probably the highest "retard" count (perfectly within the context of dumb, self-involved actors, mind you) of any film ever. One of the best scenes has



Bouncing between the actors' attempts to find their way out of the jungle and the Hollywood suits who may or may not be eager to get them out, the film skewers as often and as deeply as possible, and works largely because it avoids the typical up-its-own-ass self-fas-

Downey and Stiller sussing out the Oscar-winning difference between "full retard" and "part retard": it manages to not only revel in the dumb joke, but also push the whole thing into the finest evisceration of "brave choices" put to film. Kate Winslet's turn on *Extras* included.

It's other strength, though, is rarely letting the jokes overwhelm the story—with perhaps a Tom Cruise cameo, complete with painful hip-hop jokes, excluded. Though it never really wants you to stop laughing, Stiller does a wonderful job of drawing the laughs from character, something that's unfortunately rare in the increasingly Will Ferrell-ish, endlessly improvised laff-a-minutes. Things like the numerous references to war films—that *Platoon* Christ pose can't be parodied enough as far as I'm concerned, but they also take aim at more intelligent works—or even an absolutely hilarious scene that has a withdrawing Black tied to a tree, saying anything he can think of to try to get the rest of them to let him loose, have a wonderfully polished feel, the work of talented comics creating something slick rather than just talented improvisors letting the cameras roll until they've exhausted possibility.

It's that balance that really puts *Tropic Thunder* over the top, pushing it from gag-fest to genuinely funny film. Now if only we could convince Stiller to give up his family comedy bent and stick to mocking his contemporaries, we might be able to look forward to everything he stars in

**STAR WARS: THE CLONE WARS**  
 DIRECTED BY MATT LANTER  
 WRITTEN BY HENRY GILROY, GEORGE LUCAS, STEVEN MELCHING, SCOTT MURPHY  
 STARRING MATT LANTER, JAMES ARNOLD TAYLOR, MURRAY CLOSE

DAVID BERRY / david@vuwweekly.com  
 In retrospect, George Lucas probably would have been better off turning the whole of his *Star Wars* prequels into a Saturday morning cartoon. Flat characters, wooden dialogue and excessive comic relief work a whole lot better with sugary cereal in front of the television than they do with popcorn in front of the big screen, and five or so seasons' worth of 22-minute episodes could have probably managed to cram in all the needless, narcissistic plot Lucas insisted on bloating his films with.

Not that plot is a particularly strong point in *Star Wars: The Clone Wars*, the glacial, cash-grab film intro to the forthcoming animated series (the second based on this particular period in the *Star Wars* universe). One of the key defining differences between the original trilogy and the prequel abomina-

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Penélope Cruz

Scarlett Johansson

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-Peter Travers, ROLLING STONE

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-Pete Hammond, HOLLYWOOD.COM



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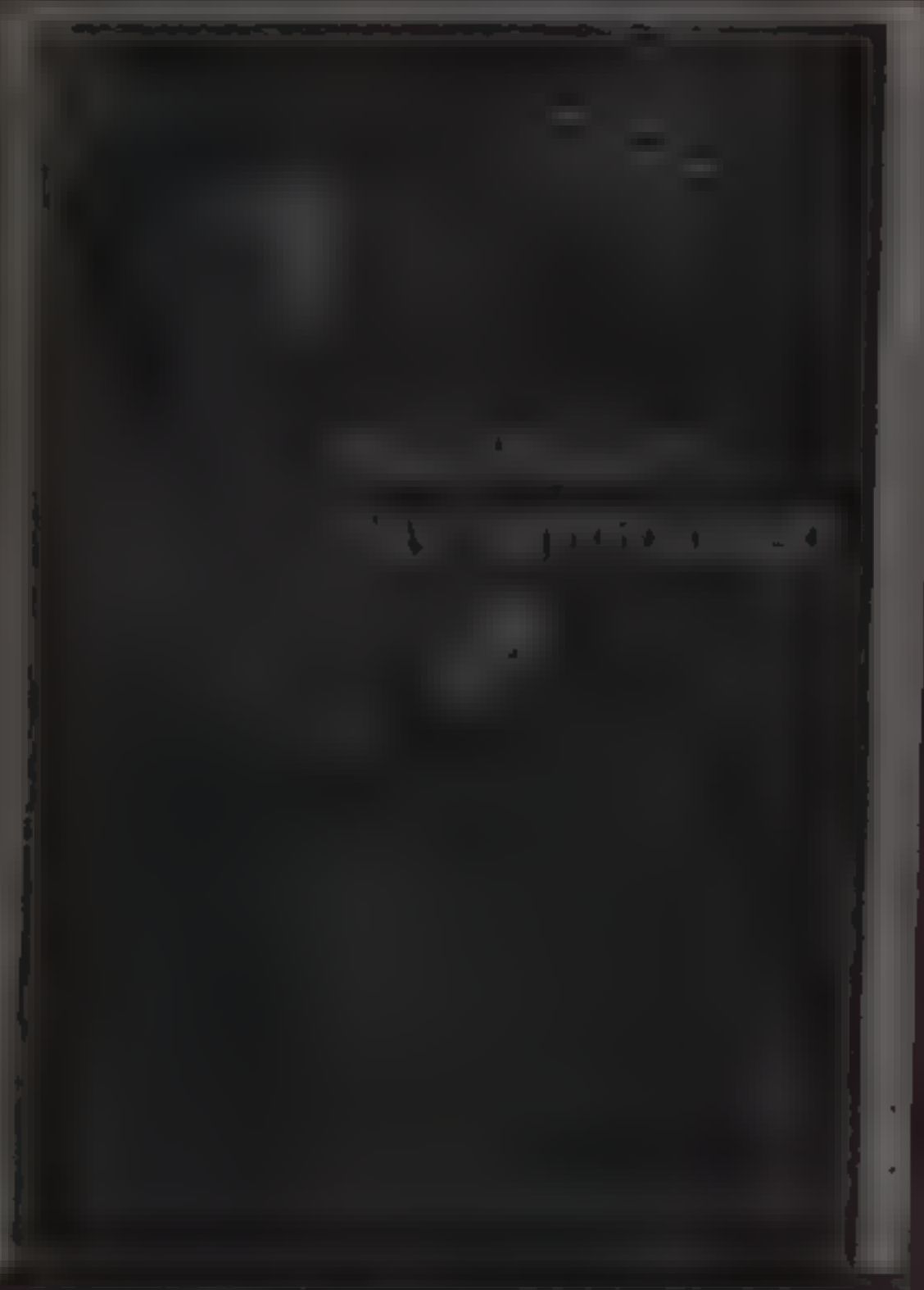
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## FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

tions was the simplicity of plot: episodes four through six went with simple but epically important stories (Blow up the Death Star! Become a Jedi! Blow up the Death Star again!), whereas one through three dealt with an epic series of events, but had roughly all the excitement of studying the socio-economic web that laid the groundwork for the Crimean War (Resolve a trade dispute! Debate the extent of executive powers in the Senate! Then finally the third one brought in some serious battles between good and evil).

Unfortunately, *Clone Wars* follows the latter formula, and renders a puffy if generally fun film—hey, Jedi lightsaber fights are still cool—into an emotionally void waste. It's not easy to boil down the Byzantine machinations, but essentially Anakin and Obi-Wan are sent off to rescue Jabba the Hutt's son, who was secretly kidnapped by Count Dooku, in the hopes that the Hutt will let the Republic use their supply routes for the war effort. Yes, that's right, the driving motive for the whole film is trying to open up supply routes. I suppose it's a bit impressive that Lucas has plotted the *Star Wars* universe down to its component parts, but c'mon: this is a franchise based on pulpy space serials, and as Lucas evidently hasn't noticed, there hasn't yet been a trilogy of history lectures that has grossed billions of dollars worldwide.

If you're an absolute *Star Wars* completist—for which you should probably apologize—I suppose this is one more story that demands your attention. Anyone else, though, should let this bloated behemoth die a quiet death, and turn

their attention towards an action-adventure franchise that cares more about entertainment than realpolitik.

### BOTTLE SHOCK

DIRECTED BY JIM BARRETT

WRITTEN BY SAVIN, RANDALL MILLER, ROSS SCHWARTZ

STARRING BILL PULLMAN, ALAN RICKMAN, JIM BARRETT

HAIRY TAIL

★★★

MATTHEW HALLIDAY / matthew@vuwweekly.com

*Bottle Shock* confirms what I've long suspected: wine snobs are full of it. Picture a dapper-looking gentleman on a restaurant patio, probably on a well-groomed avenue on Paris' Left Bank. His nose is deep in a glass of cabernet, inhaling, savouring. He sets the glass aside and pronounces (in French, but use your imagination): "Ah yes, an earthy aroma. Hints of tangerine rind, a little sweaty, fungal. Grapes are from a temperate year ... low acidity ... ah, yes, it's an (insert precise name of winery and vintage)."

Give me a break. So it was with great pleasure that I watched the climactic scene of *Bottle Shock*, in which a bunch of haughty French wine experts can't even tell which country various wines are from.

Even better, the scene is a fictionalized imagining of a real event, the Paris Wine Tasting of 1976, which pitted French wines against the best varietals from what was then the up-and-coming vineyards of California's Napa Valley. As it was a blind tasting, the French judges assumed that the wines they were awarding top marks to were French. As it turned out, it was the Americans that took home all the big prizes, breaking down France's oenophilic hegemony and opening the door for the international bazaar of wines we see at Liquor Depot today.

But that's not where *Bottle Shock*'s story unfolds, somewhat disappointingly. Most of it takes place in the Napa Valley, at the struggling Chateau Montelana, headed by Jim Barrett (Bill Pullman), a bull-headed man's man just trying to make "the best damn wine" he can while struggling with his creditors, a difficult divorce and his good-hearted but indolent son Bo (Chris Pine). Also on his team are Sam (Rachael Taylor), the sexy new intern and Bo's love interest, and Gustavo (Freddy Rodriguez), Bo's more industrious best friend, whose family has been making

wine so long it's "in his blood" (yes, there are more than a few clichés on hand).

Of course, in the mid-'70s, Chateau Montelana and the rest of the valley's wineries were used to being the stepchildren of the wine world, overshadowed by the dapper, drolly pompous British expatriate Parisian wine merchant Steven (Alan Rickman) shows up to select one of the best that California has, and bring it to France for a tasting. One is wary, especially Jim. Even though, the possibility of beating the French and scoring some points for local pride proves too tantalizing. While, Bo and Sam make the tentative first steps toward romance, Steven strikes out on his own and Jim keeps everything from falling to pieces.

It's a typical underdog story formulaic one at that—not too much plot into an under-two hour film, but *Bottle Shock* ends up as a pleaser nonetheless. Spurred on over the local vintners, there's an 11-hour crisis and resolution, young love is consummated, and of course, once the setting returns to France (though the locale of the tasting, a ruin just south of Paris, is obviously a thinly disguised California), the domestic comeuppance begins.

Wine aficionados, those looking for some light summer cinematic fare, and anybody who's ever been made to feel like a rube at a dinner party where they don't know a cabernet from a merlot should find plenty to enjoy.

### VICKY CRISTINA BARCELONA

WRITTEN AND DIRECTED BY WOODY ALLEN

STARRING REBECCA HALL, SCARLETT JOHANSSON, JAVIER BARRIO

DAVID BARRY

★★★★

OMAR MOUALLEM / omar@vuwweekly.com

It seems like just yesterday I was summoned to review Woody Allen's last feature, *Cassandra's Dream*, for which he showed up at the theatre on time. But the reel didn't. In fact, the reel never made it to Edmonton at all. The distributors had limited screenings and were banked on Oscar recognition to release it widely. The Oscars passed and so did the distrib-

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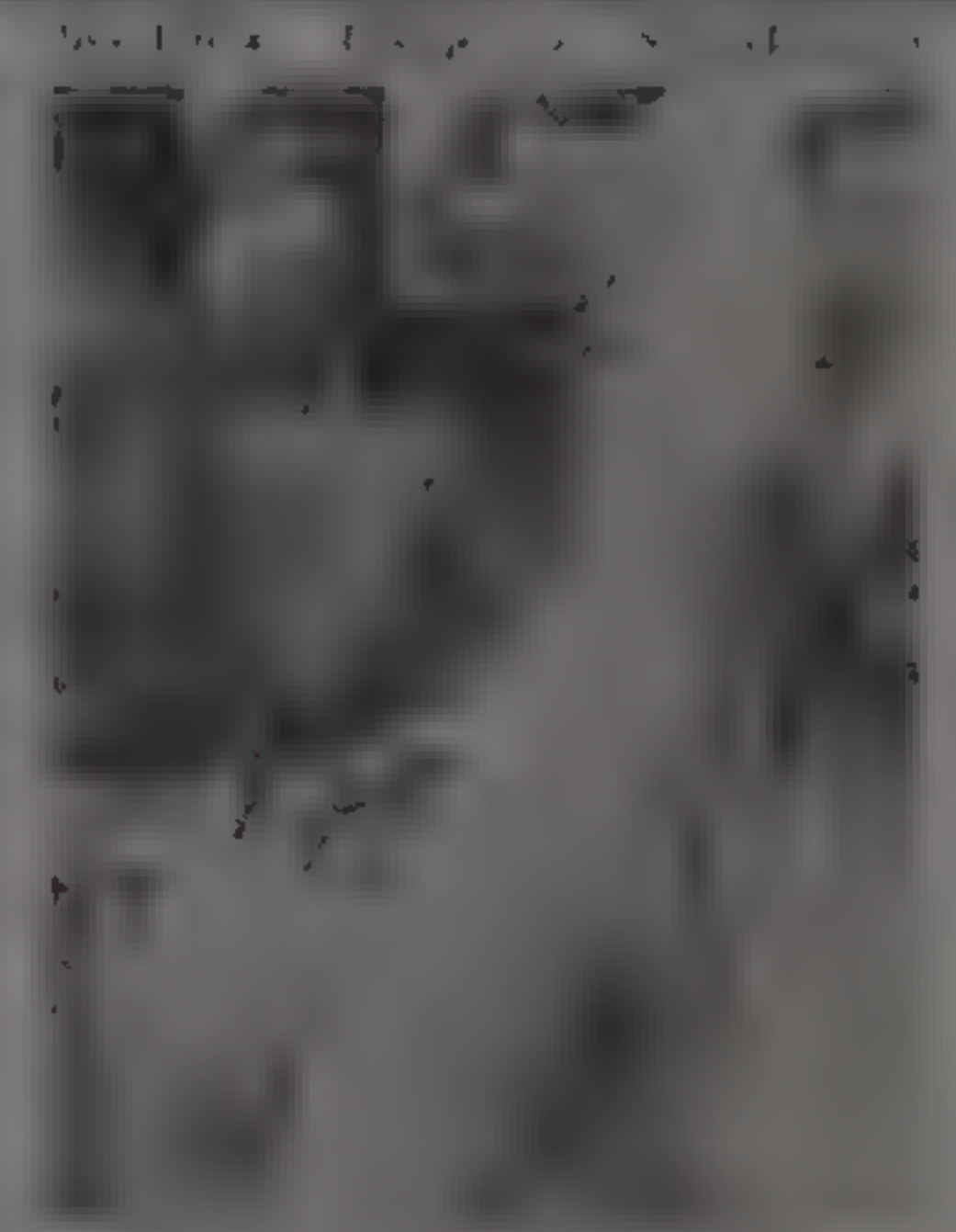


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...disappeared and is awaiting...  
...later, Mr. Allen has...  
...the picture, and oddly it's...  
...in summer no less...  
...last three films, he's taken his...  
...to Europe, however...  
...to morph London...  
...turned to Barcelona...  
...itself, showing great...  
...city's alleys, museums...  
...not just the set...  
...*Vicky Cristina Barcelona* that d...  
...it off, partly...  
...Spanish film crew, incl...  
...Aguires robe...  
...the narrator (a...  
...for Allen since...  
...and is quite super...  
...it follows two American...  
...A university stu...  
...Cristina (Allen's...  
...Vicky...  
...for her...  
...along her capricious...  
...friend Cristina (Allen's...  
...Schiffel Johansson).  
...in a restaurant, a pas...  
...Artist Juan Antonio...  
...known to them, who...  
...highly public, wo...  
...proposes that in one hour...  
...on his private plane to...  
...for great food, art and...  
...Vicky is engaged to a safe...  
...New York, but wouldn't...  
...of a friend if she let Cristina go...  
...with this allegedly violent artist. The...  
...of them have a topsy-turvy weekend...  
...despite Juan Antonio's eyes for Cristina...  
...it's Vicky who secretly ends up in bed...  
...with him; or rather, in the grass.  
...What should have been left behind fol...  
...the characters back to Barcelona. As...  
...never bedded her best friend, Juan...  
...Antonio stirs an intense affair with Cristina...  
...later joined by his ex-wife Maria...  
...Elena (Penélope Cruz). Meanwhile...  
...Vicky's fiance Doug (Chris Messina)...  
...it's a good idea to have a city hall...  
...in beautiful Barcelona.  
...Effectively illustrating the common...  
...alienation one person is always left with...  
...love triangle, the movie effortlessly...  
...Vicky or Cristina to the forefront...  
...each woman tempts her conscience...  
...threshold for new experience.  
...Unlike most Allen scripts, *Vicky Cristina Barcelona* is not dialogue-heavy. The...  
...est moments of verbal interaction are...  
...ly improvised in Spanish between...  
...Juan Antonio and Maria Elena. I have no...  
...idea what they were saying (and according...  
...to interviews, neither did Allen, until...  
...he had them translated in New York), but...  
...the frustrated exchanges from these two...  
...actors in their mother tongues are some of...  
...most memorable scenes in the movie.  
...Usually, Allen arouses and craves in a...  
...way he hasn't before. It's not his wide...  
...cityscapes or intricate one-takes that...  
...impress, but the heart-bounding sexuality...  
...explored. Most people would cringe hear...  
...ing "sexy" and "Woody Allen" in the same...  
...sentence, but truly, Allen has created a sexy...  
...style that isn't particularly funny or dramatic...  
...but is immensely attractive and very engaging...  
...It's not the patent white...  
...black and white at the beginning and end...  
...that would be a sensory sign of this...  
...Woody Allen picture. But you do...  
...its themes of love, adultery and...  
...the past in the lives of narrow...  
...aged adults, you will find another...  
...Woody Allen film as warm as his...  
...most jagged.

FILM WEEKLY

FRI AUGUST 15 - THU AUG 14

All showtimes are subject to change at any time. Please contact theatre to confirm.

**CHABA THEATRE-JASPER**  
6994 Connaught Dr. Jasper, 780-852-4749

**STEP BROTHERS** (14A, coarse language, crude content, not recommended for young children)  
Daily 1:30, 7:00, 9:00

**JOURNEY TO THE CENTER OF THE EARTH** (PG, violence, may frighten young children)  
Daily 1:30, 7:00, 9:00

**CINEMA CITY MOVIES 12**  
1200 4th St. W. Calgary, 403-243-1111

**YOUNG PEOPLE F...ING** (18A, sexual content)  
Fri-Sat 7:30, 10:05, 12:05; Sun-Thu 7:30, 10:05

**SEX AND THE CITY** (18A)  
Daily 1:05, 4:00, 6:55, 9:50

**MEET DAVE** (PG)  
Sun-Thu 2:00, 4:45, 7:25, 9:35

**KIT KITTREDGE: AN AMERICAN GIRL**  
Daily 1:50, 4:05, 6:45

**ALL ABOUT** (PG)  
Daily 1:50, 4:05, 6:45

**THE LOVE GURU** (14A, crude content, may frighten young children)  
Sun-Thu 1:10, 4:25, 7:10, 9:20

**IRON MAN** (PG)  
Daily 1:25, 4:15, 7:05, 9:50, 12:15

**HORTON HEARS A WHOLE** (G)  
Daily 1:35, 4:25, 6:50

**THE HAPPENING** (14A, gory scenes, violence, may frighten young children)  
Sun-Thu 1:45, 4:30, 7:15, 9:55

**THE INCREDIBLE HULK** (PG, violence, frightening scenes)  
Sun-Thu 1:45, 4:30, 7:15, 9:55

**YOU DON'T MESS WITH THE ZOHAN** (14A, sexual content)  
Fri-Sat 1:40, 4:35, 7:20, 10:00, 12:15; Sun-Thu 1:40, 4:35, 7:20, 10:00

**THE CHRONICLES OF NARNIA: PRINCE CASPIAN** (PG, violence)  
Fri-Sat 1:20, 4:00, 4:40, 6:45, 7:40, 9:40, 10:45; Sun-Thu 1:20, 4:00, 4:40, 6:45, 7:40, 9:40

**WHAT HAPPENS IN VEGAS** (PG, coarse language, not recommended for children)  
Fri-Sat 1:30, 4:10, 7:10, 9:35, 12:00; Sun-Thu 1:30, 4:10, 7:10, 9:35

**SPEED RACER** (PG)  
Daily 1:15

**CINEPLEX ODEON NORTH**  
1000 1st St. N. W. Calgary, 403-243-1111

**STAR WARS: THE CLONE WARS** (PG)  
No passes Daily 12:40, 3:30, 6:40, 9:50

**VICKY CRISTINA BARCELONA** (14A)  
Fri-Mon, Wed-Thu 1:50, 4:00, 6:30, 8:45, Tue 4:00, 6:30, 8:45; Star and Strollers Screening: Tue 1:00

**MIRRORS** (18A, gory scenes)  
No passes Daily 2:10, 5:00, 7:45, 10:20

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** (PG, violence, may frighten young children)  
Daily 1:10, 4:00, 6:50, 9:40

**SWING VOTE** (PG, coarse language)  
Daily 9:40

**THE SISTERHOOD OF THE TRAVELING PANTS 2** (PG)  
Daily 12:50, 3:50, 7:10, 9:40

**PINEAPPLE EXPRESS** (18A, substance abuse)  
Daily 2:00, 4:45, 7:50, 10:30

**MAMMA MIA!** (PG)  
Daily 1:00, 3:40, 6:40, 9:10

**JOURNEY TO THE CENTER OF THE EARTH** (PG, violence, may frighten young children)  
RealD Fri-Tue 12:20, 2:30, 4:50, 7:20, 9:30; Wed-Thu 12:20, 2:30, 4:50, 9:30

**THE DARK KNIGHT** (PG, violence, frightening scenes, not recommended for young children)  
Fri-Tue 12:10, 1:10, 3:30, 4:30, 7:00, 8:30, 10:15, Wed-Thu 12:10, 3:30, 7:00, 10:15

**WALL-E** (G)

**KUNG FU PANDA** (PG)  
Daily 12:15

**PINEAPPLE EXPRESS** (18A, substance abuse)  
No passes Daily 12:10, 2:45, 5:20, 8:10, 10:45

**WWE: SUMMERSLAM 2008** (PG, violence, may frighten young children)  
Daily 1:00

**THE ROCKER** (PG, coarse language)  
No passes Wed-Thu 1:15, 4:15, 7:15, 10:10

**CIRQUE DU SOLEIL: DELIRIUM** (Classification not available)  
Daily 7:00

**CINEPLEX WEST MALL 8**  
800 1st St. W. Calgary, 403-243-1111

**GOD TUSSE GREAT HO (HINDI W.E.S.T.)** (STC)  
Daily 1:00

**THE LOVE GURU** (14A, crude content, may frighten young children)  
Daily 4:25, 6:50, 9:00

**SEX AND THE CITY** (18A)  
Daily 1:00

**THE INCREDIBLE HULK** (PG, violence, frightening scenes)  
Daily 1:20, 4:20, 6:45, 9:10; Mon-Thu 1:20, 4:20, 6:45, 9:10

**YOU DON'T MESS WITH THE ZOHAN** (14A, sexual content)  
Fri-Sun 1:35, 4:10, 7:00, 9:20; Mon-Thu 4:10, 7:00, 9:20

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** (PG, violence, may frighten young children)  
Fri-Sun 2:00, 6:20, 9:15; Mon-Thu 6:20, 9:15

**WHAT HAPPENS IN VEGAS** (PG, coarse language, not recommended for children)  
Daily 1:00

**IRON MAN** (PG)  
Daily 1:00

**CITY CENTRE 9**  
1000 1st St. N. W. Calgary, 403-243-1111

**STAR WARS: THE CLONE WARS** (PG)  
Dolby Stereo Digital, No Passes Fri-Thurs  
Daily 12:00, 3:30, 4:30, 7:00, 8:00, 10:20

**MAMMA MIA!** (PG)  
Daily 12:30, 3:50, 6:40, 9:30

**WALL-E** (G)  
Daily 1:30

**THE SISTERHOOD OF THE TRAVELING PANTS 2** (PG)  
Daily 12:10, 3:40, 7:10, 9:50

**PINEAPPLE EXPRESS** (18A, substance abuse)  
Daily 12:50, 4:40, 7:40, 10:30

**GARREAU**  
812 10th St. W. Calgary, 403-243-1111

**VICKY CRISTINA BARCELONA** (14A)  
Daily 7:00, 9:00; Sat-Sun 2:00

**GRANDIN THEATRE**  
1000 1st St. N. W. Calgary, 403-243-1111

**Date of issue only: Thu, Aug. 14**

**TROPIC THUNDER** (14A, coarse language, crude content)  
August 14 1:10, 3:20, 5:30, 7:40, 9:50

**PINEAPPLE EXPRESS** (18A, substance abuse)  
Thu, August 14 1:20, 3:30, 5:40, 7:50, 10:00

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** (PG, violence, may frighten young children)  
Thu, August 14 Daily 12:40, 3:50, 7:25, 9:45

**THE DARK KNIGHT** (PG, violence, frightening scenes, not recommended for young children)  
Thu, August 14 12:50, 3:45, 6:40, 9:25

**BOTTLE SHOCK** (PG, coarse language)  
DTS Stereo Daily 1:00, 4:30, 6:45, 9:10

**OPUS ARTE-AIDA (OPERA)** (Classification not available)  
Dolby Stereo Digital Sat-Sun 12:00

**THE ROCKER** (PG, coarse language)  
DTS Stereo Wed-Thu 12:15, 3:15, 6:45, 9:15

**CIRQUE DU SOLEIL: DELIRIUM** (Classification not available)  
Digital Presentation Wed-Thu 7:00

**CLAREVIEW 10**  
1000 1st St. N. W. Calgary, 403-243-1111

**MIRRORS** (18A, gory scenes)  
Daily 1:00, 4:15, 7:15, 9:45

**STAR WARS: THE CLONE WARS** (PG)  
No passes Daily 2:00, 4:30, 7:00, 9:30

**THE ROCKER** (PG, coarse language)  
Wed-Thu 1:50, 4:40, 7:10, 9:35

**STEP BROTHERS** (14A, coarse language, crude content, not recommended for children)  
Daily 1:40, 4:50, 7:30, 9:55

**JOURNEY TO THE CENTER OF THE EARTH 3D** (PG, not recommended for young children)  
Daily Fri-Tue 1:50, 4:40, 7:10, 9:35

**THE DARK KNIGHT** (PG, violence, frightening scenes, not recommended for young children)  
Daily 12:20, 3:25, 6:35, 9:40

**MAMMA MIA!** (PG)  
Daily 1:30, 4:10, 6:45, 9:15

**THE SISTERHOOD OF THE TRAVELING PANTS 2** (PG)  
No Passes Fri-Sun 12:50, 3:50, 6:40, 9:20; Mon-Thurs 12:50, 3:50, 6:40, 9:20

**PINEAPPLE EXPRESS** (18A, substance abuse)  
No Passes Fri-Sun 1:10, 4:45, 7:20, 9:50; Mon-Thurs 1:10, 4:45, 7:20, 9:50

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** (PG, violence, may frighten young children)  
Daily 12:40, 3:20, 6:45, 9:20

**STEP BROTHERS** (14A, coarse language, crude content, not recommended for children)  
Daily 12:40, 3:20, 6:45, 9:20

**GALAXY-SHERWOOD PARK**  
2020 Sherwood Drive, 780-418-0150

**STAR WARS: THE CLONE WARS** (PG)  
Daily 12:00, 3:30, 6:40, 9:50

**MAMMA MIA!** (PG)  
Daily 1:30, 4:10, 6:45, 9:15

**THE SISTERHOOD OF THE TRAVELING PANTS 2** (PG)  
No Passes Daily 12:40, 3:40, 7:25, 10:00

**TROPIC THUNDER** (14A, coarse language, crude content)  
No Passes Daily 12:40, 3:40, 7:25, 10:00

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** (PG, violence, may frighten young children)  
Daily 12:40, 3:20, 6:45, 9:20

**STEP BROTHERS** (14A, coarse language, crude content, not recommended for children)  
Daily 12:40, 3:20, 6:45, 9:20

**STEP BROTHERS** (14A, coarse language, crude content, not recommended for children)  
Daily 7:05, 9:20

**THE DARK KNIGHT** (PG, violence, frightening scenes, not recommended for young children)  
Daily 7:05, 9:20

**MAMMA MIA!** (PG)  
Daily 7:10, 9:10

**THE SISTERHOOD OF THE TRAVELING PANTS 2** (PG)  
Daily 7:05, 9:15; Sat, Sun, Tue, Thu 2:05

**STAR WARS: THE CLONE WARS** (PG)  
Daily 7:00, 9:00; Sat, Sun, Tue, Thu 2:00

**LEDUC CINEMAS**  
780-452-3922

**PINEAPPLE EXPRESS** (18A, substance abuse)  
Daily 1:10, 3:35, 7:00, 9:30

**JOURNEY TO THE CENTER OF THE EARTH** (PG, not recommended for young children)  
Daily 12:55, 3:20, 6:55, 9:20

**STAR WARS: THE CLONE WARS** (PG)  
Daily 1:05, 3:25, 7:05, 9:25

**TROPIC THUNDER** (14A, coarse language, crude content)  
Daily 1:00, 3:30, 7:10, 9:35

**PARKLAND CINEMA 7**  
130 Century Crossing, Spruce Grove, 780-972-2312, Serving Spruce Grove, Stony Plain, Parkland County

**TROPIC THUNDER** (14A, coarse language, crude content)  
Daily 6:55, 9:15; Sat, Sun, Tue, Thu 1:00, 3:10; Movies for Mommies: Tue 1:00

**STAR WARS: THE CLONE WARS** (PG)  
Daily 6:50, 9:05; Sat, Sun, Tue, Thu 1:05, 3:15

**KUNG FU PANDA** (PG)  
Sat, Sun, Tue, Thu 1:15, 3:00

**PINEAPPLE EXPRESS** (18A, substance abuse)  
Daily 7:05, 9:30; Sat, Sun, Tue, Thu 1:10, 3:20

**THE SISTERHOOD OF THE TRAVELING PANTS 2** (PG)  
Daily 6:45, 9:10; Sat, Sun, Tue, Thu 12:45, 3:25

**THE MUMMY: TOMB OF THE DRAGON EMPEROR** (PG, violence, may frighten young children)  
Daily 12:40, 3:20, 6:45, 9:20

**WESTMOUNT CENTRE**  
111 Ave. Groat Rd. 780-455-8726

**STAR WARS: THE CLONE WARS** (PG)  
Daily 1:00, 3:30, 6:40, 9:50

**MAMMA MIA!** (PG)  
SR Dolby Digital Daily 12:45, 3:10, 6:40, 9:00

**MIRRORS** (18A, gory scenes)  
DTS Digital Daily 12:30, 3:00, 7:10, 9:40

**TROPIC THUNDER** (14A, coarse language, crude content)  
DTS Digital, no passes Daily 1:00, 3:25, 7:00, 9:30

**WETAQUIN CINEMAS**  
780-455-8822

**PINEAPPLE EXPRESS** (18A, substance abuse)  
Daily 1:10, 3:35, 7:00, 9:30

**JOURNEY TO THE CENTER OF THE EARTH** (PG, not recommended for young children)  
Daily 12:55, 3:20, 6:55, 9:20

**STAR WARS: THE CLONE WARS** (PG)  
Daily 1:05, 3:25, 7:05, 9:25

**TROPIC THUNDER** (14A, coarse language, crude content)  
Daily 1:00, 3:30, 7:10, 9:35



# Wax Mannequin's melting pot

EDEN MUNRO / eden@vancouverweekly.com

Last night was a weird story—it was this show [in Kimberley, BC] that was booked and someone put me on the bill, and when I got there I found out that they gave me the wrong date, so it was a lot of driving for nothing,” chuckles Chris Adeney over the phone from Wymer, BC. “But we’re playing tonight in Penticton and then Vancouver and bouncing around BC for a bit, and then starting to tool back east.”

There’s a pretty decent touring circuit out in BC for musicians, but when you’re dealing with small towns where sizable chunks of the population are often transient, building a following requires a lot of work. In the case of Adeney, who records and performs under the moniker **Wax Mannequin**, and who creates music that is perhaps not quite as accessible as something like traditional folk might be, there’s a real up and down nature to playing out and about in BC.

“It definitely takes a little more time for people to connect with what I’m doing, but I think that I’ve developed some pretty friendly followings out here just by coming back again and again,” Adeney admits. “But it’s a bit different growing curve with audi-

[find out about it because it doesn’t happen all the time,” he says. “It can be pretty magical, it can be pretty awesome, but it can be hit or miss. So often I’m touring and I see some divey old bar in some tiny little town and I imagine what it would be like, I think, ‘I should stop in there and play a show,’ but it’s not always easy to go in there as a weird musician and convince them that I want to play there, but when it works out it can be cool.”

## THE MUSIC THAT

Adeney makes doesn’t come across as being from another world completely, but more from an obscure corner of this one. It sounds like indie rock, but with little off-the-wall flourishes in both the music and the vocals, something that he says comes from the music that inspired him when he was growing up.

“The Residents and Frank Zappa and Kraftwerk and Ween—anything that pressed the weird button in my brain, got me excited and kind of made me feel a bit disassociated from reality,” he explains of his early musical tastes. “I like that feeling of having your feet

pulled out from under you. It makes me feel a bit at home or empowered or something.”

These days, though, Adeney says that his tastes have broadened somewhat and he now searches for a little weirdness in some of the most unassuming places.

“I’ve started to find that feeling in more subtle ways, like [in] Gordon Lightfoot or something—someone who still really toys with kind of absurdities and even almost sort of absurd satirical content in songs that maybe comes across as very docile and really accessible,” he explains. “To me it’s easy to write something that’s just out there, that no one can understand, but to make a song that anyone can get something out of, that anyone can enjoy, and then if you want to dig deeper and look at the lyrics and shuffle around the puzzle pieces and bring out some nuanced meaning, that is to me the ultimate goal in songwriting: to make a layered song that way that doesn’t really push anyone away, but is for more abstract thinking people as well.”



September 11



## All singing, all dancing

All Purpose Voltage Heroes set their sights on Broadway

BRYAN BIRTLES / bryan@vancouverweekly.com

One for so long that everybody thought the band had broken up, the **All Purpose Voltage Heroes** will be back in its hometown for a pair of shows this weekend. Edmonton’s favourite ex-pats will be returning after more than a year to see old friends and play some older songs as well as some new ones from an album the group is just finishing up in its adopted home of Vancouver.

“We had never really officially broken up but we kind of took a year long hiatus where we kind of did other stuff with our lives and then we realized that we should be still a band,” says singer Dan Poole over speakerphone from the band’s practice space.

“There’s not really any question of the band breaking up because we’re all friends, so we can kind of not really do it, but it’s not like it’ll be over,” adds drummer Connor Mayer.

Extending the hiatus was a number of disastrous incidents which kept the Heroes from getting back together as a band. First, keyboardist Kevin Cherney broke his keyboard when it fell from the ironing board he was using as a keyboard stand.

“It was kind of my bad—we were playing this show and I was drinking beer by the pitcher. That amount of alcohol combined with a terrible, terrible ironing board that was ready to break anyway led to disaster on one of the songs where I pound my keyboard,” he explains.

“It was really bad news for us because our keyboards are really specific, they’re really shitty casios from the early ‘90s,” Poole picks up. “No one really keeps them around so when we broke it it was a really big deal—it’s not like you can just get a new guitar, we had to find this specific keyboard because it had these specific presets that we needed. When we finally got back together that set us back a few months while we were eBay-ing for this keyboard forever.”

Once they found the keyboard that they needed, their troubles didn’t stop there. A lack of funds almost kept them from owning

PREVIEW

FRI, AUG 15 (4 PM)

**ALL PURPOSE VOLTAGE HEROES**

WITH THE SECRET FIRES, THE OSTRICH, DIRTY DIRTY NORTH, THE

RIVERDALE HALL, \$10 (ALL AGES)

the keyboard—twice.

“This keyboard was \$50 ‘Buy It Now’ and that was just under our budget. With the shipping it was another \$50 so it was \$100,” recounts Cherney. “They wouldn’t ship to Canada so I had to get it shipped to my aunt’s in California and she kindly forwarded it on to me for free—thanks Auntie Bev!”

“I had it shipped to my work and the guy from Canada Post came in and he was like ‘Hey, is Kevin here?’ and I said, ‘Yeah, this is me,’ and he said, ‘You owe me \$68 in duty,’ and I said, ‘But this is a gift from my Auntie Bev,’ but he wouldn’t have any of it. He said he’d come back the next day and sure enough a different guy came back the next day and he didn’t charge me. So I owe Canada Post \$68.”

**NOW, THAT MOST** of their problems are solved oh wait, they also had their merch stolen in East Hastings—the musicians are excited to be heading back to Edmonton to show off the songs they have been writing while staying under the radar.

“I think the main thing to say about the album is that it’s a concept album. The whole thing is about this imaginary city that I created and the whole thing is about a place or an event or people in the city and ties into a really large story,” says Poole. “There’s a lot of characters in the lyrics so we’re going to have a lot of different people singing on the album and it’s just gonna be this sprawling ambitious thing for us. Not for a regular band, but for us this is a pretty big deal.”

“Maybe we’ll bring it to Broadway,” Cherney says. “I think we can sweep the Tony’s with this.”

PREVIEW

SAT, AUG 16 (9:30 PM)

**WAX MANNEQUIN**

WITH MISTER 6

PLANNED TO OPEN CLUB, 610

ences for me if they’re not really couched in the same kind of culture that my music came from—not that it’s particularly cultured music, but it’s just a particular kind of satire and weirdness that I like to incorporate.”

Despite the work involved, though, Adeney says that he has found that small communities are sometimes better when it comes to getting people out to see live music.

“It can be really great, it can be really dead, but usually, though, communities in small towns come out and support music when they



# The Dirty Dirty North down south

PHOTO BY BRIAN BRYAN/vueweekly.com

In a strange twist of fate, Edmonton will be privy to both its first and last look at one of Calgary's most beloved bands this week. The Dirty Dirty North has been building buzz on the QEH recently but, like so many good things, is coming to an end rather than later. The band is being put to rest because lead singer Joey Mooney is moving to attend University.

Instead of replacing a departing member as a lot of bands might do, the Dirty Dirty North collective—and unconsciously—decided on a different tack. The band is choosing to just end the whole thing, rather than risk losing the chemistry the musicians had built with each other.

"There's always that sort of energy in a band with the members you've been working with, so we decided that rather than try to get another drummer [we'd] just do the respectable thing, end that project and possibly start another," explains bassist Glenn Alderson. "We didn't even talk about it actually, it was just like, 'Joey, when are you moving to Victoria? Okay, our last show is August 16th in Calgary.'"

The band, which also includes Brady Kirchner on guitar and vocals, has only been together for seven months, but the members have



known each other for years from around the scene, as Kirchner and Mooney were in the Pants Situation together and Alderson was a member of Calgary hardcore stalwarts the Corta Vita. This kind of scene incest might be old hat in Edmonton, but Alderson explains that it's a rather new phenomenon in Calgary

Bands come and go in Calgary but the players remain the same and just sort of rotate amongst each other. That's what's cool about Calgary's music scene now as opposed to five years ago—people are starting to reach out to each other a little more," he says. "I think it's quite reflective of the Edmonton scene—you always see

## PREVIEW

### DIRTY DIRTY NORTH

THU, AUG 14 (9 PM)  
WHICH THE DISTRICT-WICKED ADDS DONORS  
NEW CITY DONATIONS

FRI, AUG 15 (4 PM)  
WHICH THE DISTRICT-WICKED ADDS DONORS  
RIVERDALE HALL, \$10 (ALL AGES)

people in Edmonton playing with each other."

IN ADDITION TO playing in Dirty Dirty North, Alderson is well-known around Calgary for being the general manager and public face of the locally focused entertainment magazine *Beatroute*, which he helped found around the same time the Corta Vita broke up. His first three years at the magazine were spent hard at work trying to get it off the ground, which left no time to make music, but eventually he felt like he had to get back into it again.

"Trying to balance the two is a pretty thin line when you're reporting on music and playing music," he says. "You'd think the expectations would be pretty high for a band that has a music journalist in it, but we don't really think of it that way—it's more like, 'Ok, how can we have fun today? Let's smoke some weed, write some rock songs, and have a good time.'"

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Q65, U2, REM, Beck,  
Deep Purple, Motors,  
Sun Ra, Coltrane, VU,  
Beatport, Dap Kings,  
999, SLF, Mecc, Ladda,  
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Maroon, Metallica, NWA,  
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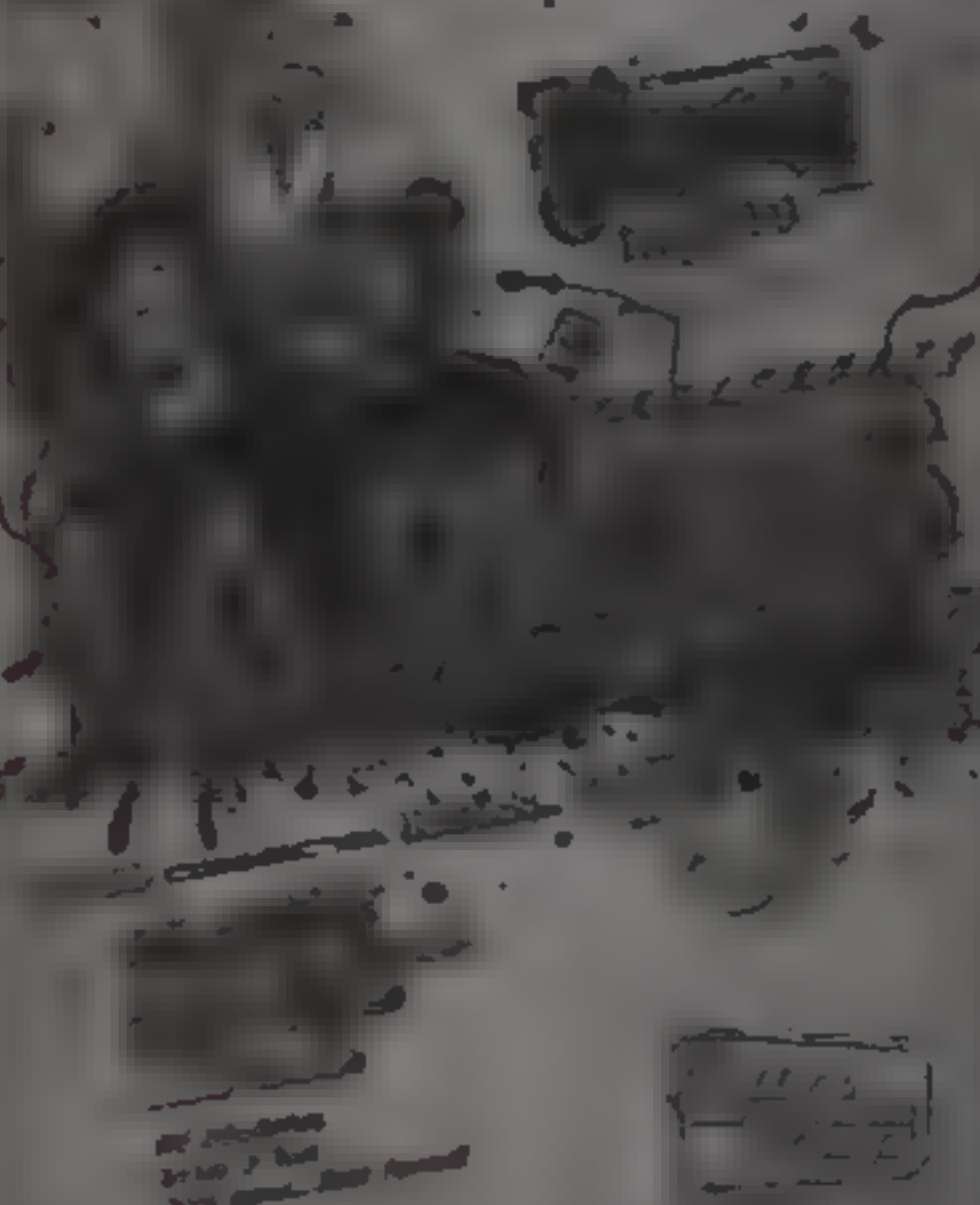


# Pawn Shop

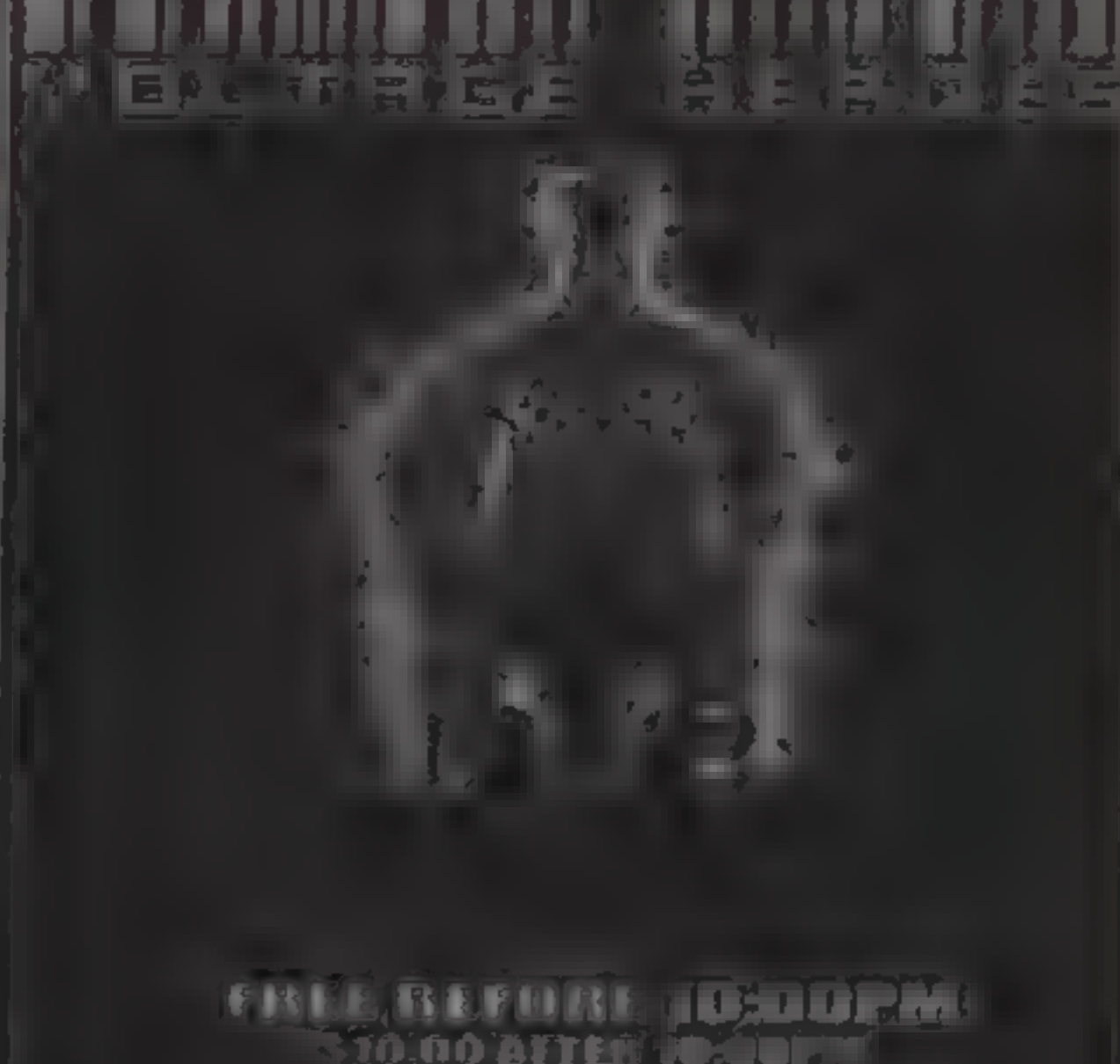
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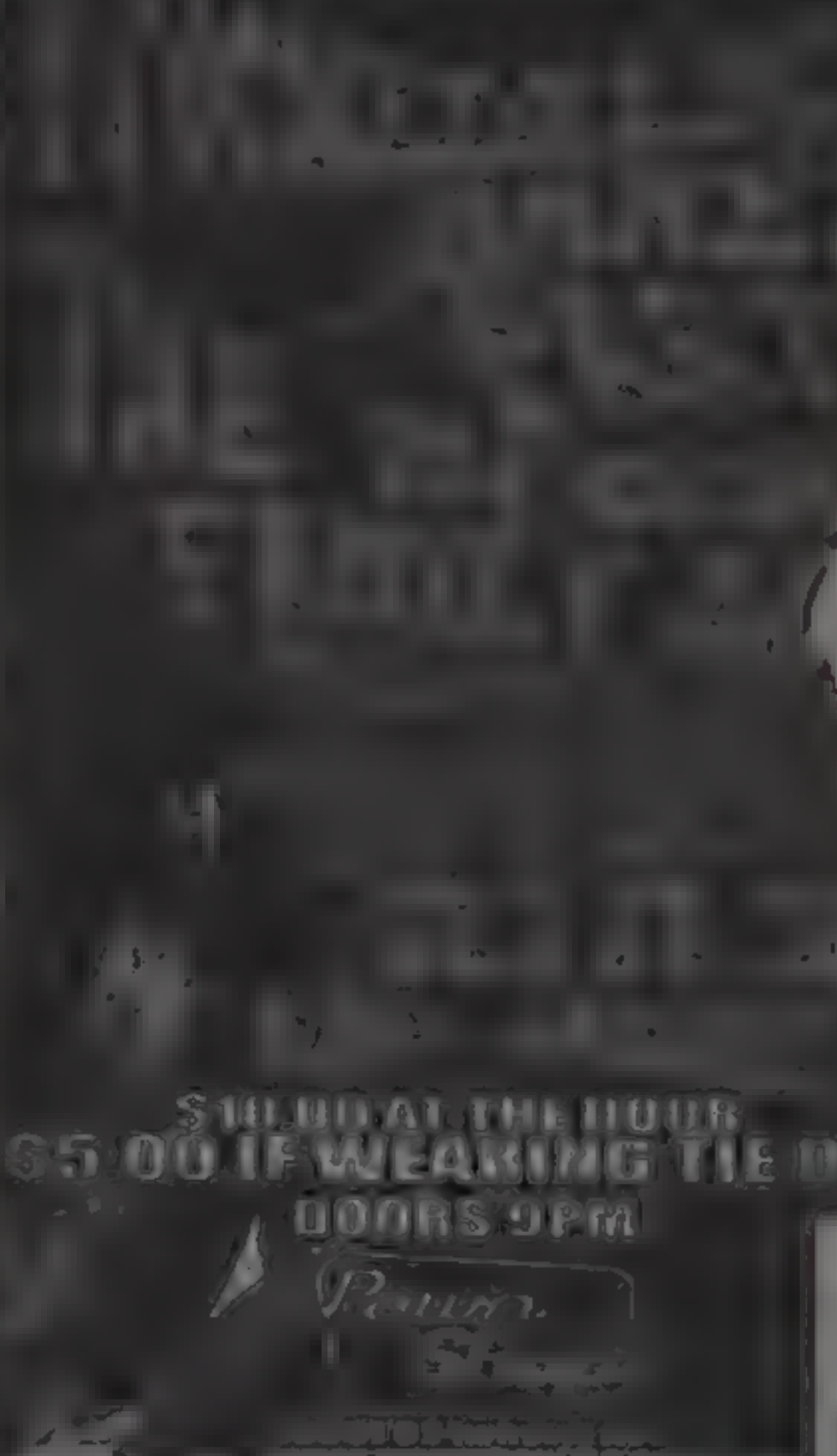
Thursday August 14th



Friday August 15th

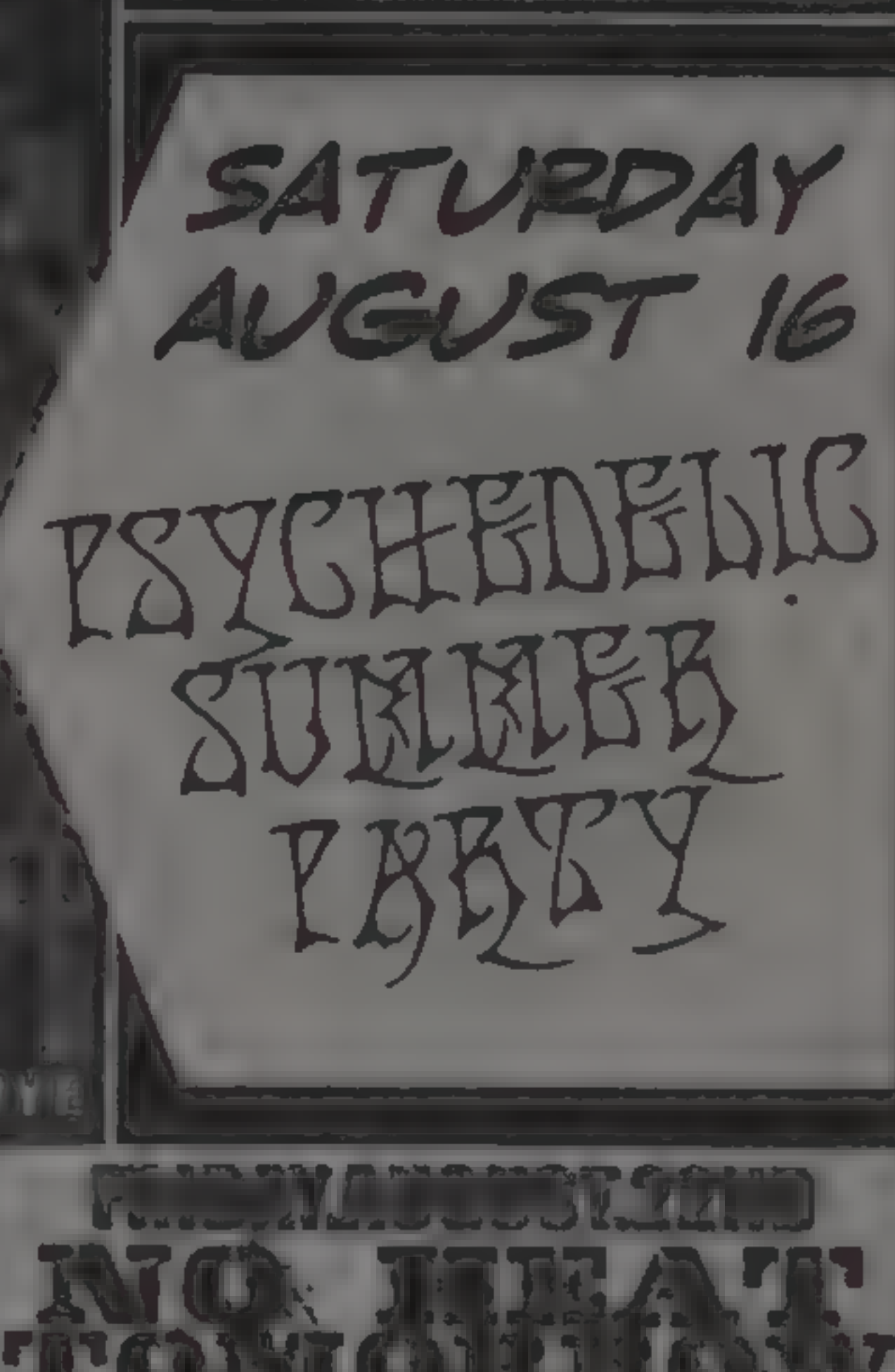


THURSDAY AUGUST 14th



FRIDAY  
AUGUST 22  
NO HEAT  
TOMORROW  
ALL ELSE FAILS  
SOMASTATE

FRIDAY AUGUST 15th



FREE BEFORE 10PM  
\$10.00 AFTER 10PM  
DOORS AT 9PM

NO FRUITFUL THINGS TO BE SEEN  
BY THE SIDE OF  
LUSTING-CHIEFVIEWED  
BEFORE 10PM

## THU LIVE MUSIC

BACKDRAFT PUB Open stage 9pm

BLUES ON WHYTE Stupechild

CHRISTOPHER'S PARTY PUB stage hosted by Alberta Crude, 6-10pm

DUKES BAR AND GRILL Patio local singer songwriters every Thu night, Drew Malcolm and Lindsey Walker, 7-9pm; no cover

GUSTAF'S PUB stage hosted by the Mary Thomas Band, 9pm

EDMONTON EDITION Night: The Buccaneers

FOUR ROOMS Mark Segger, 8pm

FRINGE TENT Mercury Opera 9:30pm; tickets at TIX on the Square

HAVEN SOCIAL CLUB Acoustic trio, Red Cross fundraiser, 8pm; \$10

HULBERT'S Supper & dance club, 8pm; \$12 via ticketSource \$15

IVORY CLUB Live Dueling Pianos, no cover; 8pm

JAMMERS PUB Thursday open jam 7-11pm

JAZZ AT THE LAKE stage with the Poster Boys (pop/rock/blues), 8:30pm-12:30am

JAZZ AT THE LAKE FESTIVAL-SYLVAN LAKE Summers Little Big Band at the Sylvan Lake Golf and Country Club Tournament House, 8pm; \$10; www.jazzatthelake.com

JULIAN'S PIANO BAR-CHATEAU LOUIS Graham Lawrence (jazz piano) 8pm

LB'S PUB Open jam with Ken Storeyko, 9pm

LIVE WIRE BAR AND GRILL Stage Thursdays with Gary Thomas

MORT'S GLENDALE HALL Wild Rose Old Time Fiddlers

NEVERMORE's Dance Band Thursdays

ROCK PUB AND GRILL Open stage with Jonny Mac, 9pm-1am; no cover

URBAN LOUNGE Synergy Seeker (Toronto), guests; \$8

WILD WEST SALOON

## DJS

BACKROOM VODKA BAR Thursday Nights: Electro Education dub, trip hop, lounge, electro with DJ Lazer

BILLY BOB'S LOUNGE

BLACK DOG FREEHOUSE Thursdays: DJs spin on two levels

BURBURY'S Thursdays: Open stage with Mia Fellow, midnight, DJ WestCoastBabyDaddy

EDMONTON EDITION Thursdays: Open stage with DJ S.W.A.G.

FLUID LOUNGE Girls Night out

FUNKY RUBBERA Thursdays: Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GINGER SKY Thursdays

HALO Thursdays: Fo Sho' with Allout DJs DJ Degree, Junior Brown

HEAT BAR Thursdays: Mark Stevens; 9pm

LEVEL 2 LOUNGE Dish Thursdays: funky house/techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors; no cover

NEW CITY I Love '80s Party with Blue Jay, Nazi Nomad, no minors

8:30pm (door)

NEW CITY Bingo hosted by Dexter Nebula and Anarchy Adam, no minors; 10pm; no cover

ON THE ROCKS Salsaholic Thursdays: Dance lessons at 8pm, Salsa DJ to follow

OVERTIME BOILER AND TAP-ROCK SOUTH Thursdays: rock, R&B, urban and dance with DJ Mikee, 9pm-2am; no cover

PLANET INDIGO-ST. ALBERT Thursdays: breaks, electro house spun by DJ Theodorus

KENNY'S PUB Thursdays: with org66

VELVET UNDERGROUND DJ Degree and DJ Genenc

## FRI LIVE MUSIC

ATLANTIC TRAP AND GILL Acoustic blues

BLUES ON WHYTE Stupechild

CHRISTOPHER'S PARTY PUB and Lily (folk/roots), all ages, 7:30pm; \$5

EDMONTON EDITION Brothers (pop/rock)

CASINO YOUNG WHISKY Thursdays

COAST TO COAST PUB AND GRILL Open stage Friday Night, hosted by Leona Burkay; 9pm

FOUR ROOMS Mark Segger; 9pm; \$5

FRESH START Live music Fridays: Helen Magerowski, Terry Jordan Duo 6-9pm; \$5

FRINGE TENT Thursdays: Tickets at TIX on the Square

HAVEN SOCIAL CLUB West of Winnipeg (blues), City Vox (rock) 8pm; \$10

HULBERT'S Brian Gregg and Patsy Amico; 8pm; \$10 (door)

IRISH CLUB Jam session; 8pm; no cover

JAZZ AT THE LAKE FESTIVAL-SYLVAN LAKE • H.O.T. Duveland Jazz Band, 2pm; free • Amos Garrett Jazz Trio, 8pm at the Stevenson Performing Arts Centre, H.J. Cody School, \$25; www.jazzatthelake.com

JULIAN'S PIANO BAR-CHATEAU LOUIS Thursdays: Open stage with Jonny Mac, 9pm-1am; no cover

NEVERMORE's Dance Band Thursdays

ROCK PUB AND GRILL Open stage with Jonny Mac, 9pm-1am; no cover

URBAN LOUNGE Synergy Seeker (Toronto), guests; \$8

WILD WEST SALOON

ATLANTIC TRAP AND GILL Acoustic blues

BLACK DOG FREEHOUSE Thursdays: Open stage with Jonny Mac, 9pm-1am; no cover

BLUES ON WHYTE Saturday Afternoon Jam hosted by Angela Mackenzie; evening: Stupechild

CARROT Open mic Saturdays; 7:30-10pm

EDMONTON EDITION Thursdays: Open stage with Jonny Mac, 9pm-1am; no cover

FRINGE TENT Mercury Opera, 9:30pm; tickets at TIX on the Square

EDMONTON EVENT CENTRE Annual August Blackout After Party, tickets at TicketMaster

EDMONTON EDITION Thursdays: Open stage Saturdays hosted by The Love Show and guests, 1pm (door), 2-6pm (show)

FRINGE TENT Mercury Opera, 9:30pm; tickets at TIX on the Square

HAVEN SOCIAL CLUB Wax Mannequin, Shawn Stephenson (rock), 8pm; \$10

HULBERT'S Slowburn, 8pm; \$10 (door)

IRISH CLUB Man Ray Gun, 9pm; no cover

JAMMERS PUB Saturday open jam, 3-7:30pm, country/rock band 9pm-1am

JAZZ AT THE LAKE FESTIVAL-SYLVAN LAKE H.O.T. Duveland Jazz Band at the Lions Legacy Park Gazebo; 11am-1pm, free • Jimmy and the Sleepers; 1-4pm at

LEVEL 2 LOUNGE Hypnotic Friday, Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuze

NEW CITY Friday Night Freak Out: rock/and/or/punk/rock/alt/leverage/indie with DJs Jesus and Anarchy Adam (from CJSR's Your Weekly AA Meeting); G-Whiz

OVERTIME BOILER AND TAP-ROCK SOUTH Thursdays: rock, R&B, urban and dance with DJ Mikee, 9pm-2am; no cover

TEMPLE T.G.I. Psydays: Techno Hippy Crew Pre Shambhala Party; 9pm

THUNDER OF PLAINS GRANDPAPA LOUIS Tim Lovett (pop/rock), 8:30pm

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# Cinch it up

## Tories tighten Canadian artists' belts

### ENTER SANDOR

STEVEN SANDOR  
CINCH IT UP

...the federal government is dropping the axe on a program designed to help musicians, writers and filmmakers with international promotional tours, and which also helped to fund Canadian talent in the country.

Foreign Affairs Minister David Mulroney called the cutting of the program "a painful decision." His spokesperson, however, admitted to the Canadian Press that ideology did have some influence, especially after Toronto's electronic-experimenters Holy Fuck got some of the funding last year.

Now, it needs to be noted that \$4.7 million is pocket change for a government that spends billions upon billions every year for services. So, any effect on the bottom line will be minor. It might result in the average taxpayer saving about a quarter

per year. There you go. The feds saved you about 10 minutes worth of parking.

I am not opposed to government cuts. It's just that if the feds wanted to do this right, they'd go after bigger, bloated fish that really do nothing to help artists.

The CRTC. Now, anyone who has read this column knows the disdain I have for the Commission, that it still spends millions administering Canadian-content programs that don't reflect the fact that the average internet user can download content or hear streaming programs from anywhere in the world without restriction. I am a big proponent of folding those areas of the CRTC and putting the money into promoting Canadian artists worldwide.

**UNFORTUNATELY**, the Tories have gone in the opposite direction, by chopping promotional funding.

According to its 2007 Performance Report, the CRTC took in nearly \$175.5 million in revenue, from licences and regulatory fees, in the fiscal year that ended Mar 31, 2007. It spent \$63.1 million. Yes, there are some long-standing debts the CRTC has to pay off, but in the end it pro-

vided a cheque of \$127,968,352 to the Government of Canada. That's right, a lot of that money comes from radio and, in

But somehow, the government sees fit to chop a program of \$4.7 million.

How about chopping the portions of the CRTC that regulate radio and the music business? The CRTC would then be sending even more of a surplus to the feds, who in turn could actually spare more money to promote artists, and still see a drop in the overall federal expenditure in that area.

I am a big believer that tax revenue should be put back where it has been collected—vehicle taxes should go into roads and transit, healthcare fees should go to hospitals and medical research. Fees gathered in part from the entertainment industry should go back to help that industry.

I welcome one and all to see the performance report. It's at [crtc.gc.ca/Eng/BACKGRND/Dpr2007/dpr2007.htm](http://crtc.gc.ca/Eng/BACKGRND/Dpr2007/dpr2007.htm).

*Steven Sandor is a former editor-in-chief of **Vue Weekly**, now an editor and author living in Toronto.*

# Urban lounge

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SYNERGY  
SEEKER



MONSTER THEATRE  
PRODUCTIONS KICKS  
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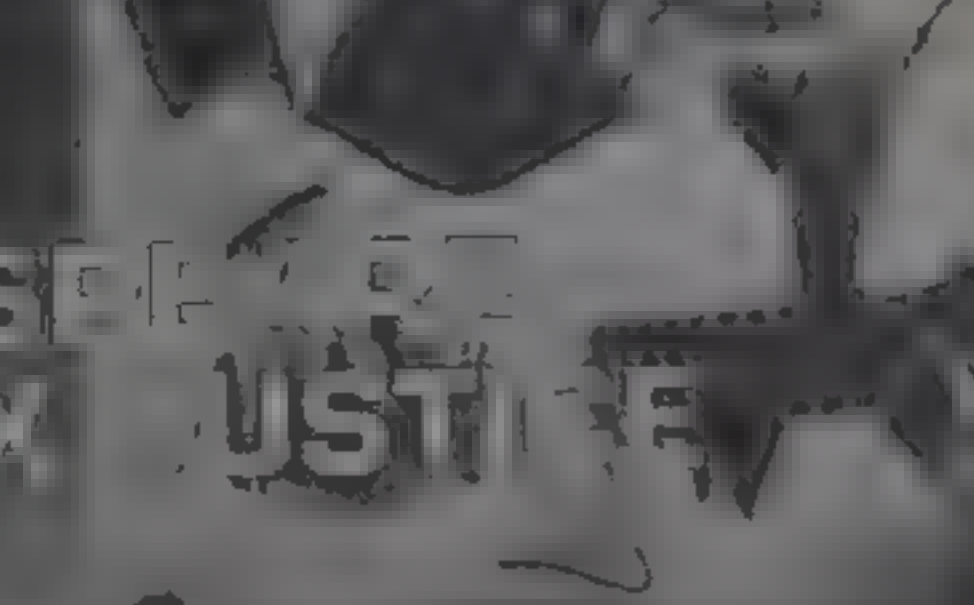
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## SUN LIVE MUSIC

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Presbyterian Church Free • H.O.T.  
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LOUIS Petro Polun (classical guitar)  
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# CENTURY CASINO

## CHECK OUT THESE UPCOMING SHOWS!

**AUG 17**  
\$39<sup>00</sup>/\$49<sup>00</sup>  
TICKETS NOW ON SALE  
RESERVED SEATING!

**GERRY RITCHIE**  
**PIECES OF EIGHT**

**AUG 23**  
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TICKETS NOW ON SALE  
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**MICKEY DOLENZ OF**  
**THE 11**

**SEP 06**  
\$24<sup>00</sup>  
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**HARLEQUIN**

**OCT 17**  
\$39<sup>00</sup>/\$49<sup>00</sup>  
TICKETS NOW ON SALE  
RESERVED SEATING!

**GARY LEWIS**  
**AND THE PLAYBOYS**

**OCT 25**  
\$34<sup>00</sup>  
AVAILABLE AT THEATREMASTER  
431 5000 AND CENTURY CASINO

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**OCT 26**  
\$33<sup>00</sup>/\$49<sup>00</sup>  
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**JAY AND AMERICANA**

TICKETS AVAILABLE AT CENTURY CASINO  
ALL SHOWS DOORS AT 7PM  
13103 FORT RD 643.4000



**SAT, AUG 9 / NIGHT STALKERS / PAWN SHOP** While everybody else in the city was tarping it up at the Fol Fest, it was a barnburner of a weekend for Edmonton's revitalized rockabilly scene. At the Pawn Shop on Saturday, things got twisted to the dark side with Calgary's Night Stalkers. ♡

See more photos and read P Duperron's full *feature* at [viewweekly.com](http://viewweekly.com).

## The Bug in the London Zoo

### MUSIC BACKLASH BLUES

During my last trip to England, there was an overriding sense of fear permeating the air and the general spirit of the country. I felt right at home, coming from a place where conflict is significantly more common than pothole refilling, but it is a different vibe for reasons directly relating to gun control. Where we're from, you're more likely to get punched in the face or get a Molotov cocktail thrown into your kitchen. In London, it's more of a Jack the Ripper thing. See, in London, you can't get a license for a gun for hunting or self-protection. It's also hard (but not impossible) for illegal guns to get into the hands of the people that want them (drug dealers, vigilantes, gang members, etc). As a result, the most common street slaying method is via knife.

There was a 24-hour period while I was in London where five different people got murdered by knives in vastly different areas

of the city limits (one area was, coincidentally, the Edmonton for which our city is named). During that period, three of the people were killed within the same six-hour span. The media feeds on this fear and pushes it into the lifeblood of the city like an inverted vampire. People are even carrying knives simply to protect themselves from other people. There are random knife searches being done on any young person on the street by police. Many are calling for anyone found with a knife on them to go to jail for life.

**LONDON ZOO**, the new album by the Bug (aka Kevin Martin of Techno Animal), is the sound of new London, seemingly from the perspective of the murderers, the victims and the bereaved in the city. There is hope at times ("Remember my children like I remember your children") but it's usually temporary ("The streets are flowing blood red"). The studio laughter at the beginning of "Skeng" (slang for knife), with vocals courtesy of Roll Deep Crew's Flowdan, belies the unbelievably bleak tone of the song. With a minimal bass beat that con-

tains handclaps that sound like they're integrating, Flowdan relates the horror reality of England's council estates through unrelenting repetition ("Sword, sword, sword / Shot in the face like darts in the board / ... Nurse, nurse, nurse / ... Can't fix you, send for the hearse")

On the complainer's anthem "Appa, emcee Tippa Irie opens the album with the telling couplet: "When I think 'bout Bush and I think 'bout Blair / Half my people live in fear." In the Bug's London, love is a last resort ("All I care for is you and me / Let the world sink into the sea"), politicians can't help us and CCTV has failed. This record sounds the way *Children of Men* looks: a scary album to listen to, especially at night. Cluttered with sounds as a cousin of the dub aesthetic, the music lets bass sounds blend subtle tones, gun shots, distant bells (e.g. Ben?), car alarm synths, ringing telephones and layers of dirty, truncated drums across the sonic landscape. It conjures the same feeling I get when I look at a dark alley: I can see where it starts, I can try to predict what will be at the end of the alley, but the lack of the concrete is what makes me uneasy. ♡

with DJ Sammi Kerr; no minors; no 18+

### TUE LIVE MUSIC

**ROCK PUB AND GRILL** Acoustic unplugged jam; 9pm-1am; no cover  
**STREET TEA LOUNGE** Acoustic (acoustic) every Wed  
**URBAN LOUNGE** The Shakespeare Show (early) 7pm (door); Lax Justice (lounge) 8pm; Lax Justice (lounge) 9pm  
**WILD WHISKY SALOON** Acoustic  
**DJS**  
**BLACK DOG FREEHOUSE** Main Floor: 8pm-12am; Backstage: 12am-2am; Woottop Dub at the Dog with DJ Pajero  
**BUDDY'S** Hump day with DJ Arrowchaser, 8pm  
**ESMERALDA'S** Retro every Tue, no cover with weekend 11  
**HUNTER'S PUB** (WYATT) Live Rock, Hip Hop, Electro with DJ Hot Philly  
**RED RIVER** (WYATT) Live Rock, Hip Hop, Electro with DJ Hot Philly  
**SAPPHIRE RESTAURANT #10 LOUNGE** Hip Hop, Retro, or house music with DJ Kevin King  
**SPORTSWORLD BLINE AND ROLLER SKATING DISCO** Top 40 request with a mix of retro and disco; 7pm-12 in daylight

### WED LIVE MUSIC

**ROCK PUB AND GRILL** Acoustic unplugged jam; 9pm-1am; no cover  
**STREET TEA LOUNGE** Acoustic (acoustic) every Wed  
**URBAN LOUNGE** The Shakespeare Show (early) 7pm (door); Lax Justice (lounge) 8pm; Lax Justice (lounge) 9pm  
**WILD WHISKY SALOON** Acoustic  
**DJS**  
**BLACK DOG FREEHOUSE** Main Floor: 8pm-12am; Backstage: 12am-2am; Woottop Dub at the Dog with DJ Pajero  
**BUDDY'S** Hump day with DJ Arrowchaser, 8pm  
**ESMERALDA'S** Retro every Tue, no cover with weekend 11  
**HUNTER'S PUB** (WYATT) Live Rock, Hip Hop, Electro with DJ Hot Philly  
**RED RIVER** (WYATT) Live Rock, Hip Hop, Electro with DJ Hot Philly  
**SAPPHIRE RESTAURANT #10 LOUNGE** Hip Hop, Retro, or house music with DJ Kevin King  
**SPORTSWORLD BLINE AND ROLLER SKATING DISCO** Top 40 request with a mix of retro and disco; 7pm-12 in daylight

Circle Music Society every Wednesday evening  
**ROCK PUB AND GRILL** Acoustic unplugged jam; 9pm-1am; no cover  
**STREET TEA LOUNGE** Acoustic (acoustic) every Wed  
**URBAN LOUNGE** The Shakespeare Show (early) 7pm (door); Lax Justice (lounge) 8pm; Lax Justice (lounge) 9pm  
**WILD WHISKY SALOON** Acoustic  
**DJS**  
**BLACK DOG FREEHOUSE** Main Floor: 8pm-12am; Backstage: 12am-2am; Woottop Dub at the Dog with DJ Pajero  
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**SAPPHIRE RESTAURANT #10 LOUNGE** Hip Hop, Retro, or house music with DJ Kevin King  
**SPORTSWORLD BLINE AND ROLLER SKATING DISCO** Top 40 request with a mix of retro and disco; 7pm-12 in daylight

This  
**FOX** Wind-up Wednesday, 11pm-12am; hip-hop, reggae, old school, reggae with Vinceable, Touch it, weekly guest DJ's  
**LEGENDS PUB** Hip hop, reggae, old school, reggae with Vinceable, Touch it, weekly guest DJ's  
**NEW CITY LIVING LOUNGE** Acoustic, reggae, old school, reggae with Vinceable, Touch it, weekly guest DJ's  
**RED DIAMOND'S** Acoustic, reggae, old school, reggae with Vinceable, Touch it, weekly guest DJ's  
**RED RIVER** (WYATT) Live Rock, Hip Hop, Electro with DJ Hot Philly  
**STREET TEA LOUNGE** Acoustic (acoustic) every Wed  
**URBAN LOUNGE** The Shakespeare Show (early) 7pm (door); Lax Justice (lounge) 8pm; Lax Justice (lounge) 9pm  
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**SPORTSWORLD BLINE AND ROLLER SKATING DISCO** Top 40 request with a mix of retro and disco; 7pm-12 in daylight



YARIS

# BEDOUIN SOUNDCLASH



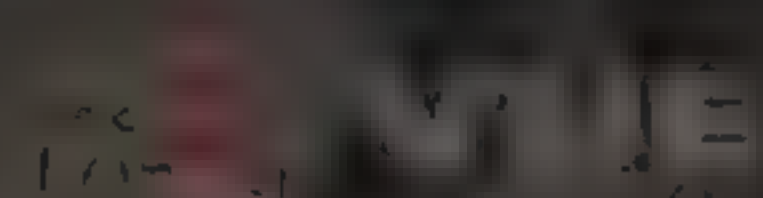
with  HEY OCEAN &


MISHKOL


**SATURDAY OCT. 25**  
**EDMONTON EVENT CENTRE**

TICKETS AVAILABLE AT [www.bedouinsoundclash.com](http://www.bedouinsoundclash.com), TICKETMASTER.CA, OR CHARGE BY PHONE  
1-451-8000. TICKETS ALSO AT MEGATUNES, BLACKBYRD & FS SNOW AND SKATE.

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**anime**  
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Friday, August 15th  
With Very Special  
Guest DJ's



**AUGUST 14TH**

**THE OSTRICH**  
THE DIRTY DIRTY NORTH  
THE WICKED AWESOMES

**LIKWID LOUNGE**  
Doors at 8. By Donation 10081 Jasper Ave.

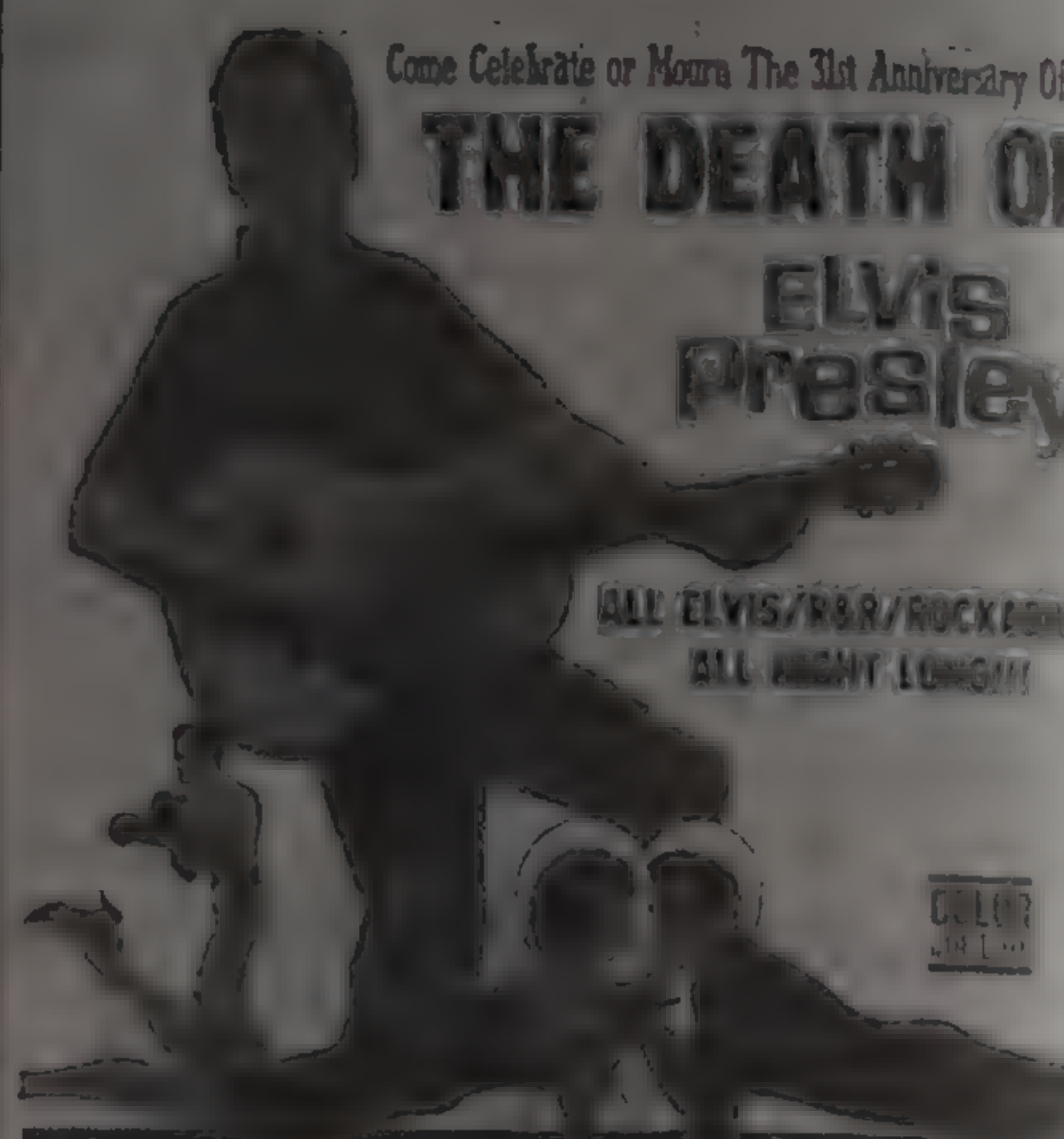
**Saturday, August 16th**

Come Celebrate or Moura The 31st Anniversary Of...

**THE DEATH OF ELVIS PRESLEY**

ALL ELVIS/R&B/ROCKABILLY  
ALL NIGHT LONG!!!

**LIKWID LOUNGE**  
LOTS OF FRIED PEANUT BUTTER SANDWICHES




**AUGUST 17TH**

**JUCIFER**

GET DOWN  
ROT BOTTY ROT

DOORS 8PM  
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**NEWCITYCOMPOUND.COM**



**Friday August 22**

**THE RIGOR MORTIS GAMES**

with guests:  
**PROFUNKY BOSS**

Crazy horror party  
Upstairs In The Lounge!  
**No Minors.**  
Admission By Donation!

**NewCityCompound.com**



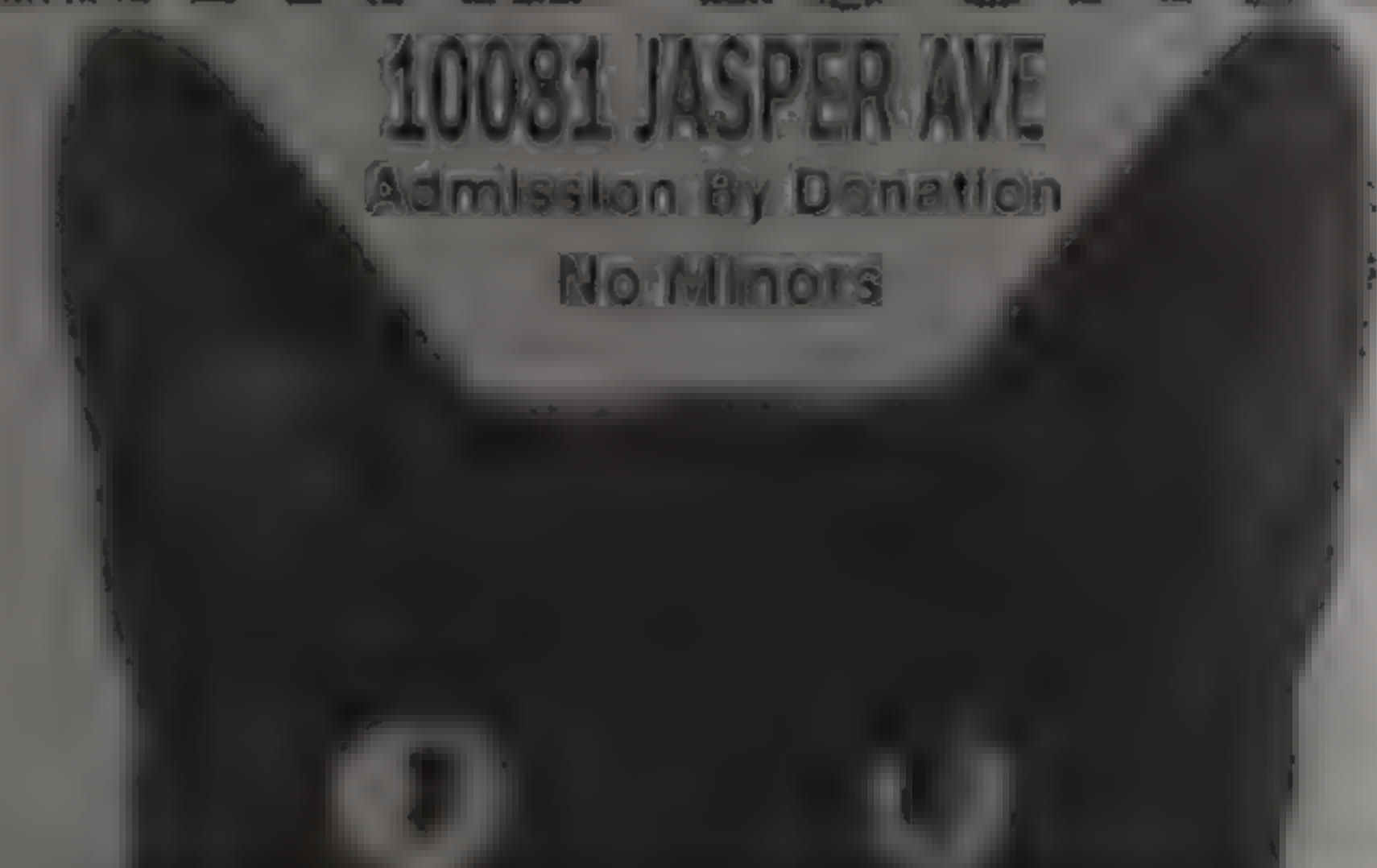
**SATURDAY AUGUST 23rd**

**ANIMAL NAMES**  
(VANCOUVER)

**HERMETIC**  
(VANCOUVER)

**CHRISTIAN HANSEN & THE AUTISTICS**

**LIKWID LOUNGE**  
10081 JASPER AVE  
Admission By Donation  
No Minors



- AUG 28 - Olivier Jarda w/ Doug Hoyer and Michael Rault (Likwid Lounge)
- AUG 29 - REBAR Family Reunion #2
- SEPT 4 - Real McKenzies w/ VNR
- SEPT 5 - Whitey Houston (Likwid Lounge)
- SEPT 12 - Very Special SECRET SHOW (Likwid Lounge)
- SEPT 12 - Capital City Burlesque's Tribute To Elvis Presley

- SEPT 16 - Hexas And Ohs (Likwid Lounge)
- SEPT 25 - Collapsing Opposites (Likwid Lounge)
- SEPT 28 - Imperative Reaction w/ SITD and Aesthetic Perfection
- OCT 03 - Raygun Cowboys CD Release Party
- OCT 10 - The Mahones
- OCT 17 - SNFU Chi's Birthday Party!! (Licensed)
- OCT 19 - SNFU (All Ages)
- OCT 31 - The Legendary HALLOWEEN Bash! Pt. 1



# Desperately seeking Absurd Heroes

There are many parallels one can make between dating and being in a band, right down to you go looking for potential

You can look to friends and acquaintances. You can post an ad in a local paper or somewhere online.

When Evan Jones and Davin Jones had the idea for the Absurd Heroes, they turned to classified site to find drummer Joachim Wernet.

"You're in this anonymous world of web and, um, it's hit and miss. It's like online dating or something," Jones laughs. "You might find the right person, or it could be a total disaster."

With Jo, we kind of lucked out—it worked. The relationship is still young—the band's first show was Jul 18—but each member of the trio has plenty of experience. And a good way to see what the future of any affair holds is to look at the past. For his part, Jones's amicable parting with local rockers Mine All Mine (who is sharing the bill for the upcoming show at the Haven Social Club on Aug 21),

"Mine All Mine are still going and they're doing good, and the new band is on good terms with the old band, which is good, 'cause I don't know sometimes there's too much competition and bad blood in the local indie rock scene," he explains. "I was in that band for about two years and just thought that it was time to do something a little bit different."

SINCE FORMING A FEW SHORT MONTHS ago, the Absurd Heroes is pushing full steam ahead. There are gigs to play,



**PREVIEW** THU. AUG 21  
**THE ABSURD HEROES**  
WITH MINE ALL MINE, TOAST  
HAVEN SOCIAL CLUB, \$10

posters to put up, a presence to be made, all with the goal of solidifying the band's shape and sound. While they've recorded some demos, there won't be an album on offer until early next year. (However, if you're interested and ask nice, the guys could likely be convinced to make you a CD of what they have so far.)

At this point, with everything so shiny and new, the musicians are just happy to be able play and see where this pairing (trio-ing?) will go.

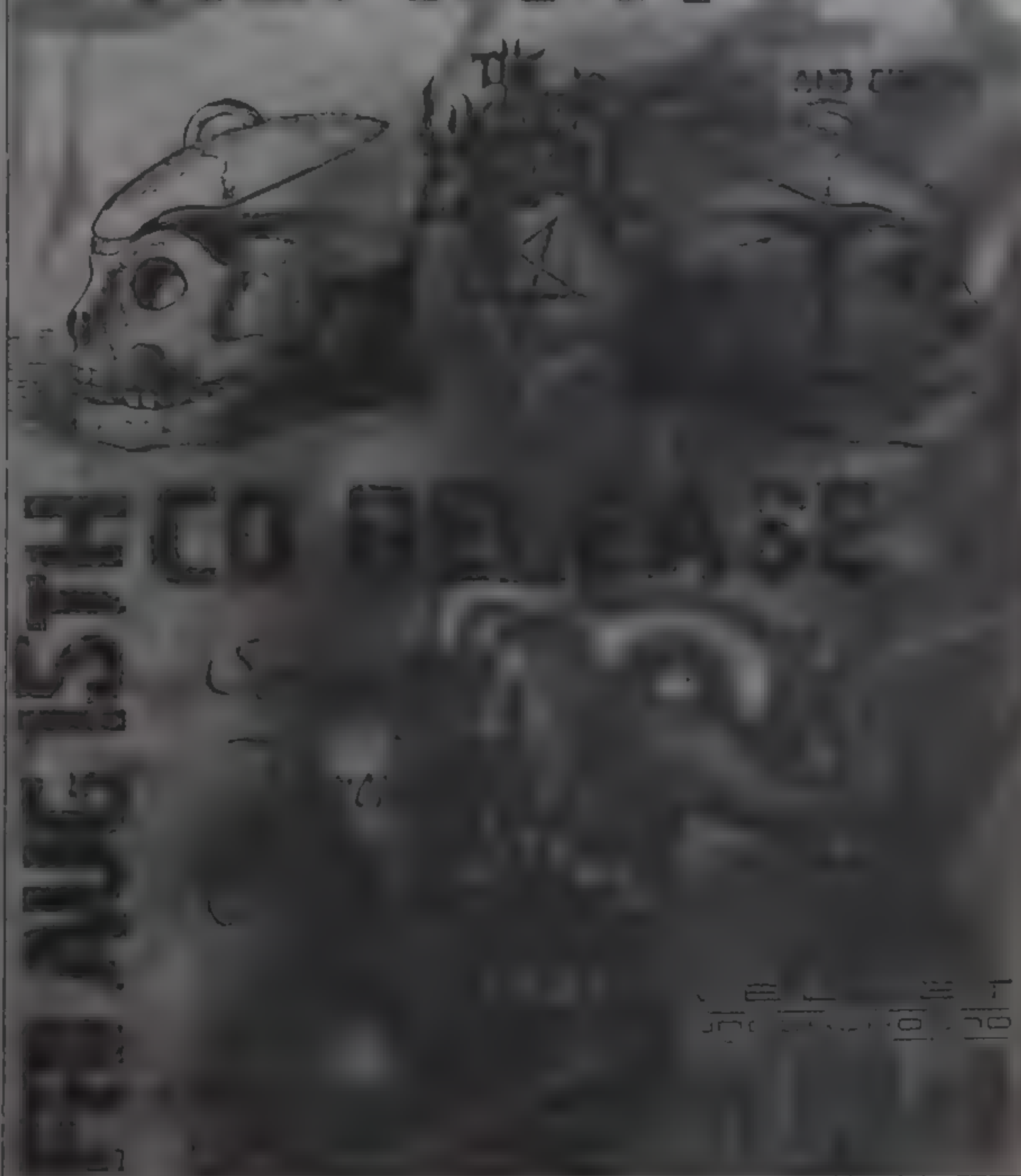
"You just want to take it as far as you can, as long as you can, and in a way that makes sense to everybody you know?" Jones says. "So as things come up, you might have to make decisions. Of course we want the band to be as successful as it can be, and then at certain points, we might have to make decisions as to which road we go down." ▽

# I FRINGE

**DARREK ANDERSON**  
**THE GUARANTEED**

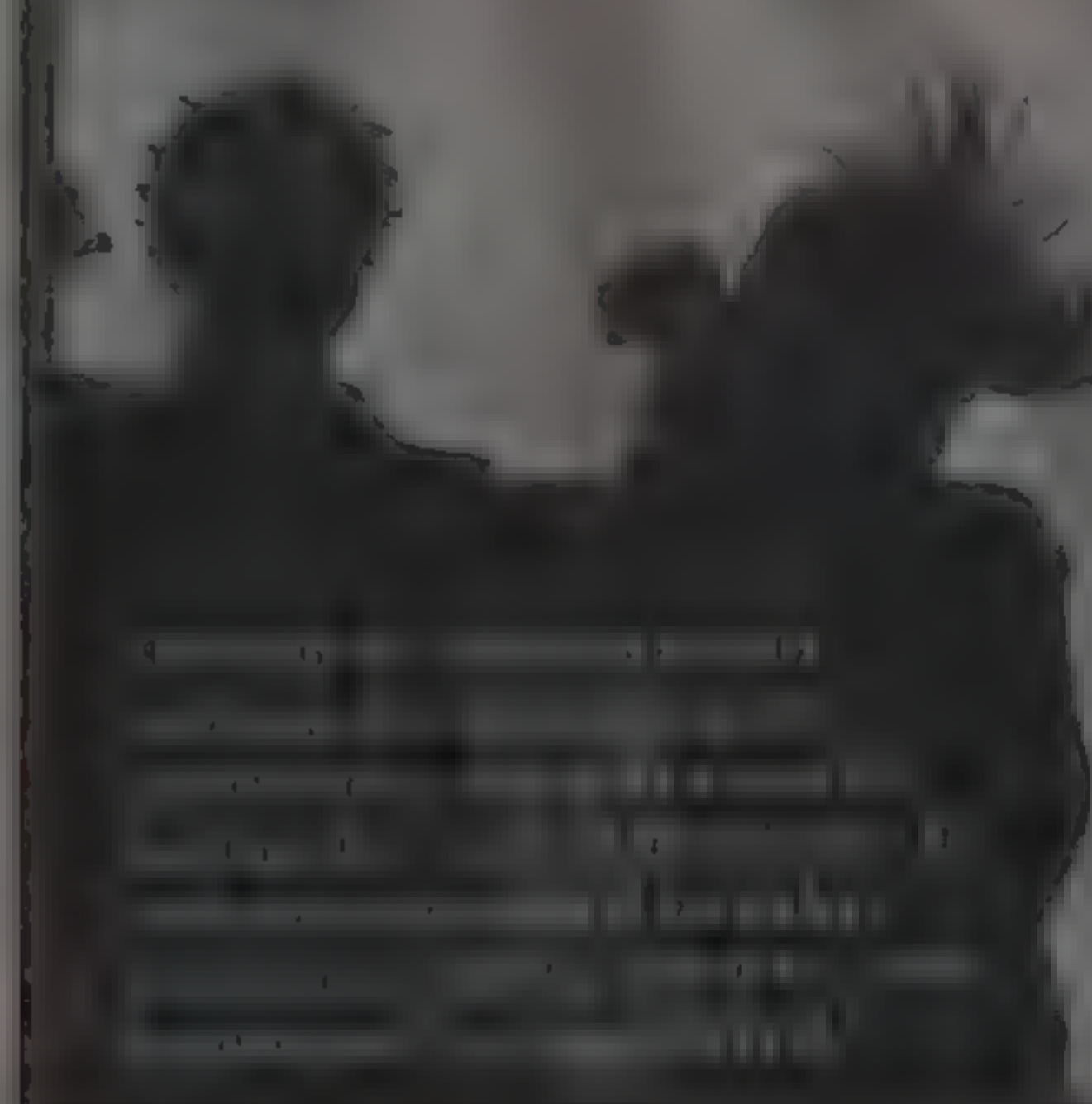
10425 - 82AVE NO COVER 10PM

# BENEATH THE REMAINS



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Make a solid track record of management

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Deadline is August 18.

jobs@playnightclub.ca





# Wish upon a fest

## Musician's Survival Guide Part I: how to apply to festivals

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

Running a festival's a full-time gig. As soon as the last of the tents are folded up, the banners have come down, all the half-eaten little donuts have been plucked from the grass and the after-party hangover dissipates, a festival's metaphorical attention turns towards the next one.

As can be expected from mammoth events, these things are not thrown together (well, maybe some of the newer or more tenuous ones). They require a huge amount of advance planning, and the artists and bands who want to play them get prepared for their applications good and early.

Why would you want to play a festival? Mark Feduk, studio manager-type (edmontone.ca) and musical veteran of several bands, including the belated, festival-playing Uncas makes a persuasive case for their awesomeness from an artist's point of view.

"Festivals are a real pleasure," Feduk stresses. "You have a built-in music-loving community who are there for a good experience with music. They're receptive and ready to enjoy themselves. You get treated well. You get paid well—better than most shows—and they take care of your merch for you. And there's a real sense of hospitality—you start getting a sense of what it is like to be taken care of as a band

when you play a festival."

Feduk might be referring to the more delightful festival perks, way beyond a couple free beers: the larger and more established fests provide comforts like on-site massage therapists, green rooms stocked with goodies and attentive volunteers ready to schlep you back to your sweet suite in a golf cart at a moment's notice. (Don't let yourself get B-list celebrity jerky about it all.)

As well as a dedicated and open-hearted crowd of listeners, festivals offer another audience that can help spread your musical joy: fellow performers. You're also part of a community of artists, who come from far and wide, and stellar songs and a friendly attitude can snag you that coveted out-of-town show, tour opening slot or label you've been working hard for. (Rumour has it all of those wondrous happenings came about for some bands at this past Sled Island.)

**BUT WE'RE GETTING AHEAD** of ourselves. How does one get this heavenly, better-than-a-thousand-koalas-riding-unicorns-bareback fantasy gig in the first place?

"Different festivals exist for different kind of bands," says Feduk. "There really is something for everyone out there."

Which means you have to research, research, research. If your masterpiece was created entirely with robot-

## GUIDE | SURVIVAL

ic bleeps and field-recorded sound samples, you're probably going to want to send a package to Mutek rather than North Country Fair. Know what your sound is, know what you offer, know which programming you're in with and search the web for festivals that suit you. Ask other music fans and musicians for suggestions, because there are always quirky little ones that are mushrooming up or hiding beneath the radar.

Once you have your targets, check out their application requirements online. Some places don't have anything more specific than a contact, while others are extremely explicit.

"I've seen festival websites with two-page tirades like, 'Don't send me a package, just send something electronic,'" Feduk laughs. "And you know these [programmers] are writing that because they are just inundated, and some bands still will get it wrong. Make sure it's the right submission for each festival. Nothing guarantees you getting turned down like not following their instructions. The people playing festivals this summer were sending out packages in fall the year before. Right now, they're booking 2009 festivals. That's

how far ahead they work. It goes back to being prepared."

That means you have a physical and electronic press kit (EPK) ready to go. You've written a band bio and have a good photo, have some sort of web presence and at the very least a decent demo recording. Once you have all this, it's a matter of pulling the right elements together for each festival. If they only have a contact email, drop them a short note expressing your interest and asking what you can send them.

"Find out who's been in their lineup before—have you ever played with anyone on their list? You can put that on the letter in the application or email," Feduk suggests. "Invite festival people to shows in the meantime. If you want to play Ness Creek, where the Saskatoon music scene decamps to every summer, if that's your goal, when you are coming through Saskatoon in the middle of winter, send them an email and offer to put them on the guest list. Even if they don't

come out, your name will ring and they'll remember the effort you put in when your festival pack-

**OVER-PUBLICIST** Ken Killbeat (killbeatmusic.com) concurs with Feduk. "Apply for festivals, awards, even if you don't get in, but you'll be sending your music to jurors or festivalers, people who work with local media. Maybe one of those really likes your stuff, and a relationship you've created, even if you don't know about it."

When you do get programmed, don't assume the festival's taking care of your publicity. Treat it like another big show, and follow up with media types who are likely to be there, local and beyond. Drop them a line introducing yourself, offer to send them your package and let them know you'd be happy to make yourself available for a chat or post-performance while you're there.

Happy festing! ▼



## EDMONTON FOLK MUSIC FESTIVAL

**THU, AUG 7 - SUN, AUG 10** Fans of all stripes were treated to four days of great music on the hills of Gallagher Park under the blazing hot sun (except for a brief downpour just after Joan Osborne sang "One of Us"—coincidence?). Next-to opener Cat Power and a phenomenal pink-rhinestone-suited closer Chris Isaak bookended a hit-or-miss mainstage lineup that included the almost-perennial Michael Franti and Hawksley Workman to keep the kids coming back. The smaller, more intimate session stages offered plenty. A raucous jam of Luke Doucet's "Blood's Too Rich" with a stage-cramming Broken Social Scene was a highlight, as were quirky folkster Jim White, the Carolina Chocolate Drops and the impressive voice of Ontario-native Serena Ryder. ▼ —SCOTT HARRIS / scott@vuweekly.com





**SAM HATE & THE JACKALS**  
 ...and the who dogs, yells  
 ...\$15 (DROD)

...talking about  
 ...city in the  
 ...music industry

try. But the truth is that the real heart of any music scene is found in those players who keep on playing wherever they are. Sometimes that's in Edmonton, and sometimes it's in even smaller places.

Sam Hate & the Jackals are based in Jasper, and the band is playing music because, well, that's what musicians do. Oh, sure, they'd like to record an album and find some success with their songs, but vocalist/guitarist Sam Hate, bassist

Colin Jackal and drummer Grave Robin aren't going to hold back while they're working towards that goal, even if the scene that they're working in is a relatively small one.

"There are not a lot of bands [in Jasper] but people are always willing to play music out here," Robin says enthusiastically about the mountain town's music scene. "There are a lot of musicians out here and any time you want to

jam people are like, 'Come on over and we'll play.'"

In a way, she admits, the size of the scene actually ends up breaking down borders amongst the various musicians who play there and the audiences who

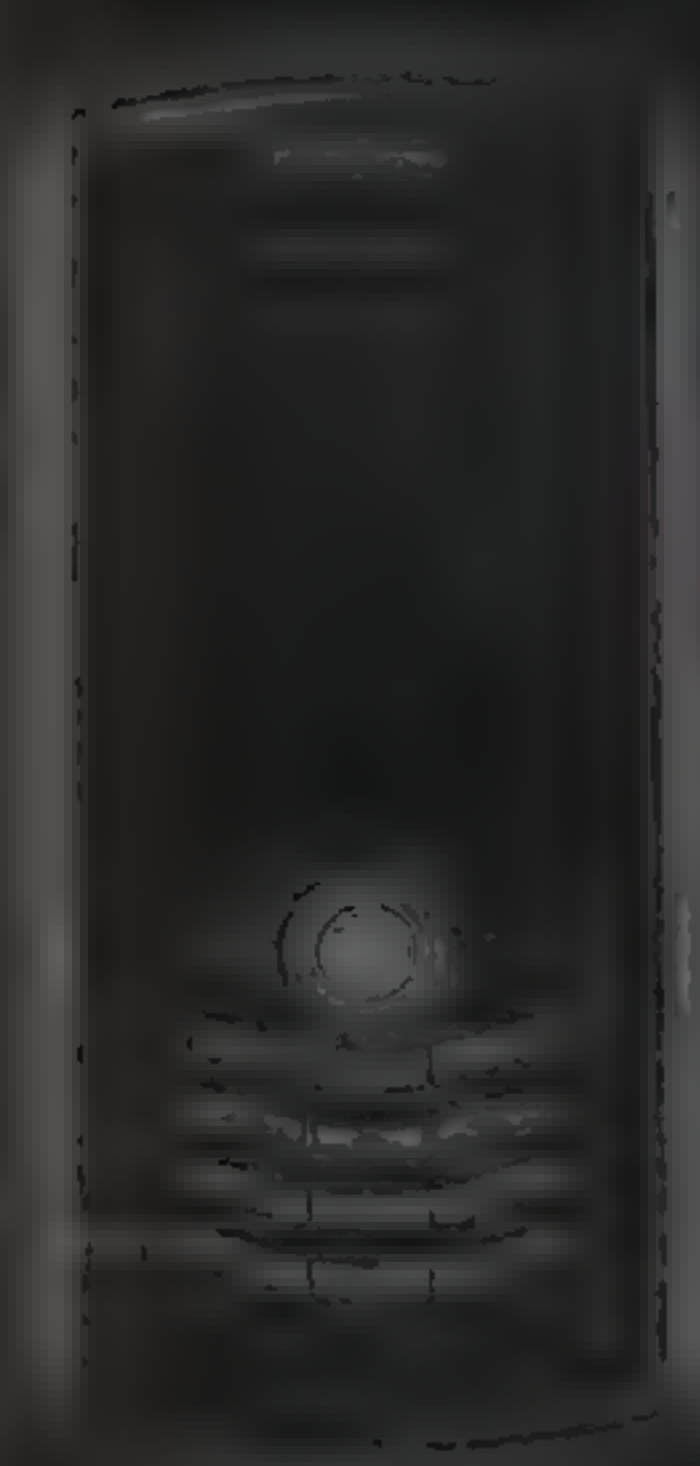
"There's not a lot of people out here so we all play shows together, and if there's a big band that comes through town a rockabilly band will play with a

blues band and a country band all in one night," Robin says. "It sometimes can be a little bit of a mish mash."

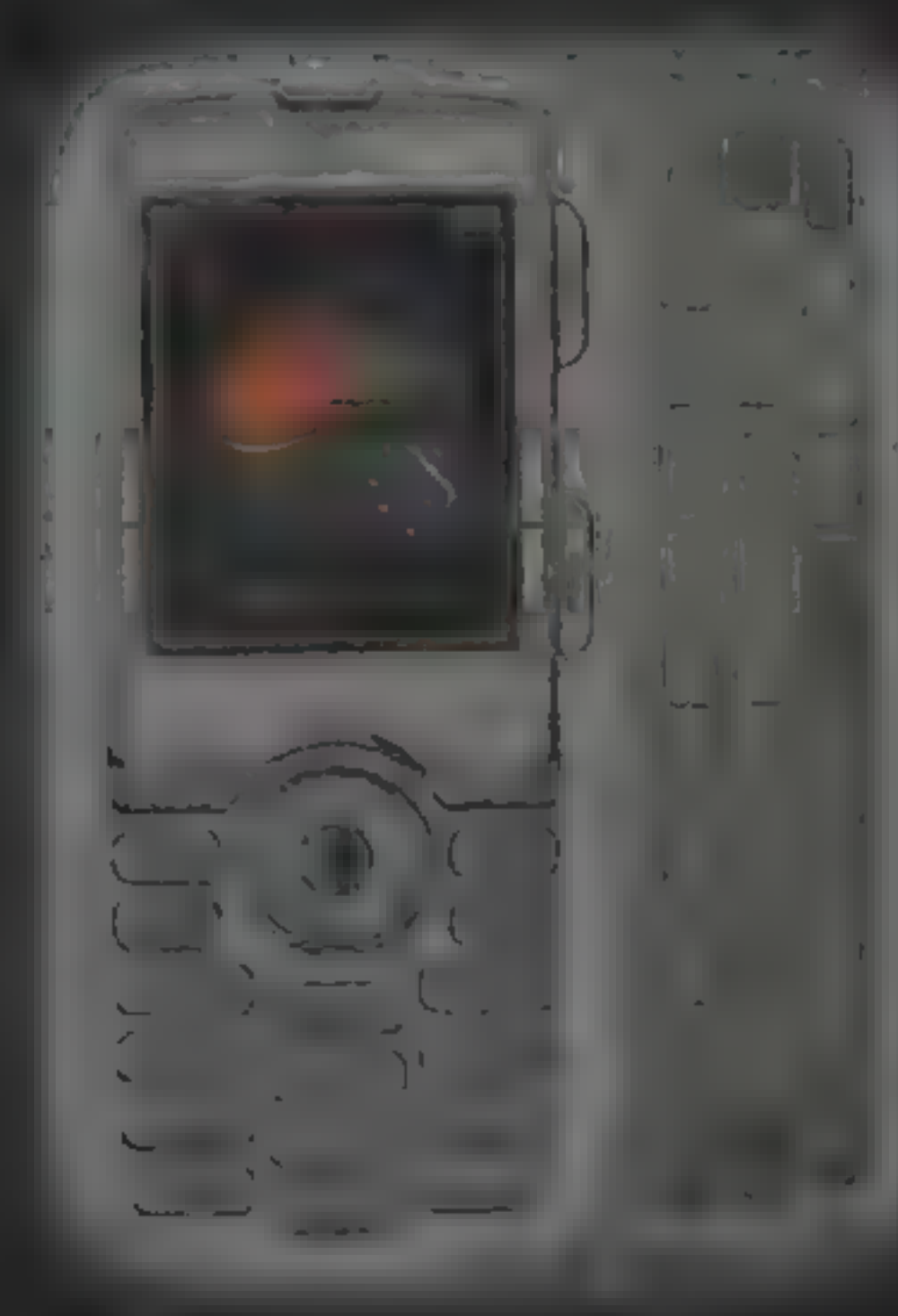
"People seem to really enjoy it," she continues. "I've lived in the city, too, and you go to a lot of shows and you always expect the same kind of things from bands, but I think it's nice to hear something different or something you're not expecting, something that shocks you or shakes you up a little." ▽

# SWEET DEALS ARE MADE OF THESE

AT VIRGIN MOBILE YOU DON'T PAY A SYSTEM ACCESS OR  
 ACTIVATION FEE. PLUS WE DON'T CHARGE FOR INCOMING  
 TEXT. NOW THAT'S MOBILE MADE WITH LOVE.



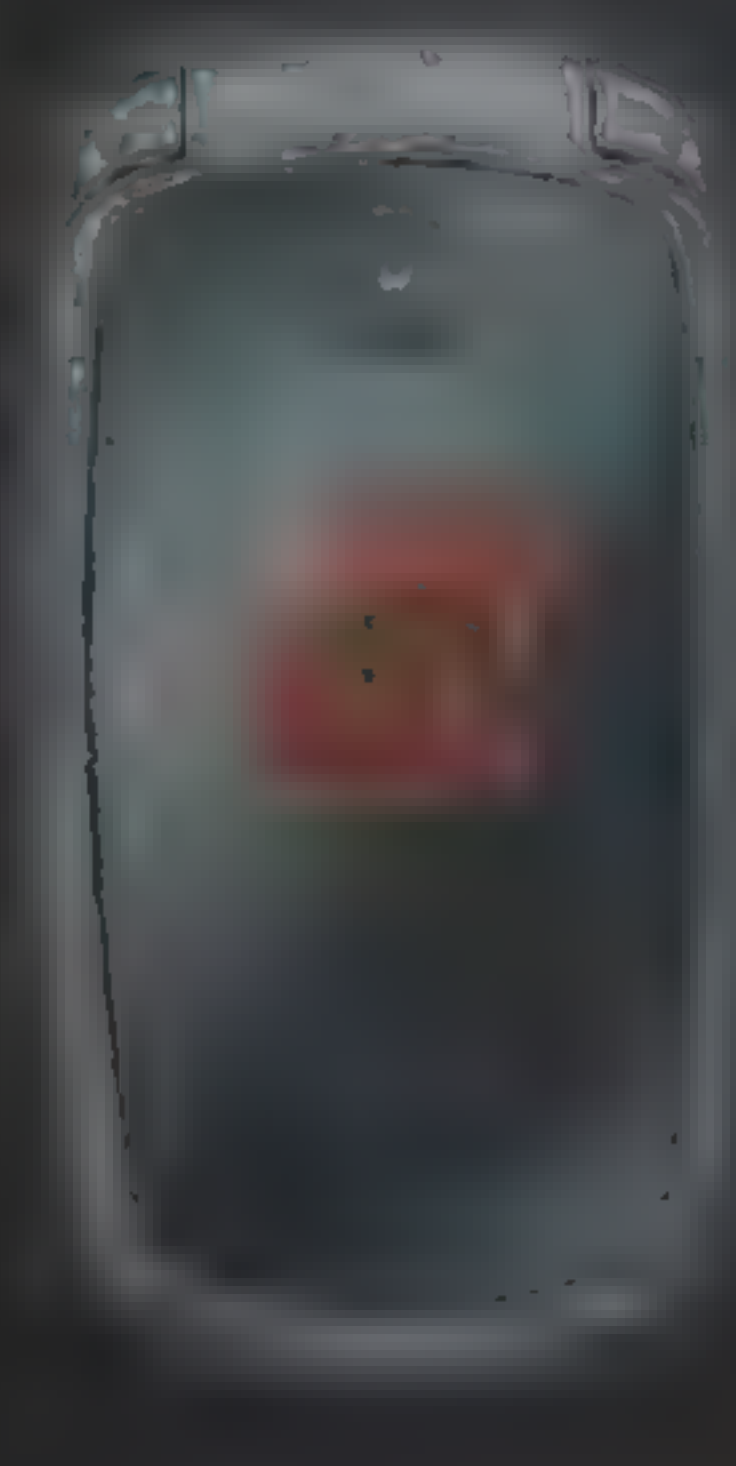
BlackBerry  
 Pearl™  
**\$0**  
 on a 3-year  
 agreement  
 with a  
 BlackBerry  
 bundle



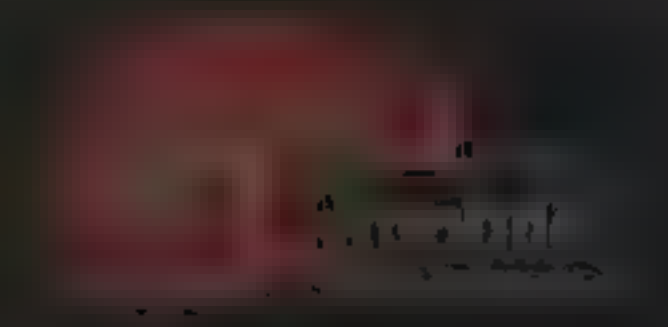
LG Rumor  
**\$0**  
 on a 3-year  
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JUST ANNOUNCED - TICKETS ON SALE FRIDAY

# THE CADENCE WEAPON VARIETY SHOW

A NIGHT YOU'LL NEVER FORGET!  
A CAVALCADE OF SHENANIGANS!

WITH WOODHANDS,  
THE WEEZ-L STUDIO ORCHESTRA  
AND MANY MORE SPECIAL GUESTS!

OCTOBER 3  
STARLITE ROOM

DOORS 9 PM • LICENSED NO MINORS

TICKETS ALSO AVAILABLE AT  
MEGATUNES, BLACKBYRD  
& LISTEN



VUE  
WEEKLY



THE OCTOPUS PROJECT  
FRIDAY AUGUST 22  
VELVET UNDERGROUND  
DOORS 8 PM • 18+ • TICKETS ALSO AT MEGATUNES, BLACKBYRD & LISTEN

SUB. OF RECORDING ARTISTS

OXFORD COLLAPSE  
with LOVE AS LAUGHTER

SEPTEMBER 9 • VELVET UNDERGROUND

DOORS 9 PM • 18+ • TICKETS ALSO AT  
MEGATUNES, BLACKBYRD & LISTEN

CJSR

SAF POP

*Sleepercat*  
WITH FRIENDS

SEPTEMBER 9 • STARLITE ROOM

DOORS 8 PM • 18+ • LICENSED • TICKETS ALSO AT MEGATUNES, BLACKBYRD & LISTEN

CJSR

JUST ANNOUNCED - TICKETS ON SALE FRIDAY

# PLANTS & ANIMALS BORN RUFFIANS

WITH SPECIAL GUEST SUM TWIG

OCTOBER 7 • STARLITE ROOM

LICENSED NO MINORS • TICKETS ALSO AT  
MEGATUNES, BLACKBYRD & LISTEN

VUE  
WEEKLY



# AGAINST ME!

JAPANHER • SAINT ALVIA CARTEL

SEPTEMBER 12  
EDMONTON EVENT CENTRE

DOORS 7 PM • ALL AGES • TICKETS ALSO AT MEGATUNES, BLACKBYRD & LISTEN

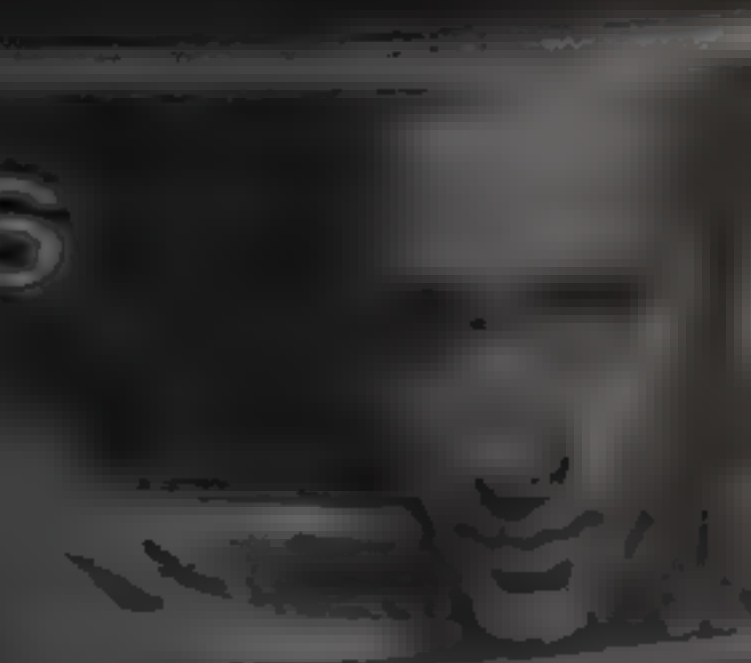
TOE 9  
modern rock

# PAUL VAN DYK

VONYC SESSIONS WORLD TOUR 2008 • ONLY ALBERTA APPEARANCE

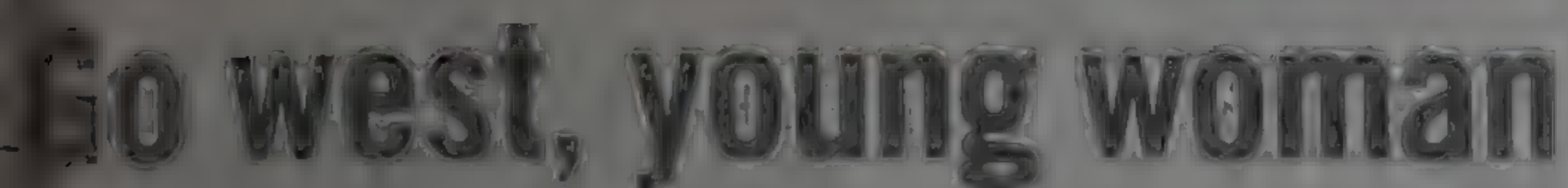
SUNDAY OCTOBER 26  
FLAMES CENTRAL

CALGARY AB • TICKETS ON SALE SATURDAY  
ONLY 9 AT [RVD.UNIONEVENTS.COM](http://RVD.UNIONEVENTS.COM)



ALSO AVAILABLE ON [ticketmaster.ca](http://ticketmaster.ca) 1-800-451-4800





It's kind of funny then, that in a five-person band, Walker is the only male. The other four members of the funk-rock, part blues quintet are women.

Secondly, though, the band name

"And then of course, we'd have to make another MySpace," she jokes. ♣

www.styluscollege.com  
#60 8th Street, New Westminster, B.C.


 A vertical strip of film showing a close-up of a person's face, partially obscured by a dark, textured foreground element.



EDMONTON

# BARB RELIGION

WITH SPECIAL GUESTS

## THE BRONX

SEPTEMBER 17  
EDMONTON EVENT CENTRE

UNIONEVENTS.COM ON SALE SATURDAY AUG 16 AT 10 AM

TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) & FREECLOUD  
[ticketmaster.ca](http://ticketmaster.ca) (780) 451-8000

DOORS 7 PM // GENERAL ADMISSION



HOLLYWOOD



JUST ANNOUNCED - TICKETS ON SALE FRIDAY

# REV THEORY

with RIDES AGAIN

SEPTEMBER 6 • JET NIGHTCLUB

DOORS 9 PM • 18+ LICENSED

WINTERGARDEN

UNIONVENTS.COM

JUST ANNOUNCED - TICKETS ON SALE FRIDAY

# ZIMMERS HOLE

SEPTEMBER 29 • VELVET UNDERGROUND

DOORS 9 PM - 18+ ID REQ. • TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

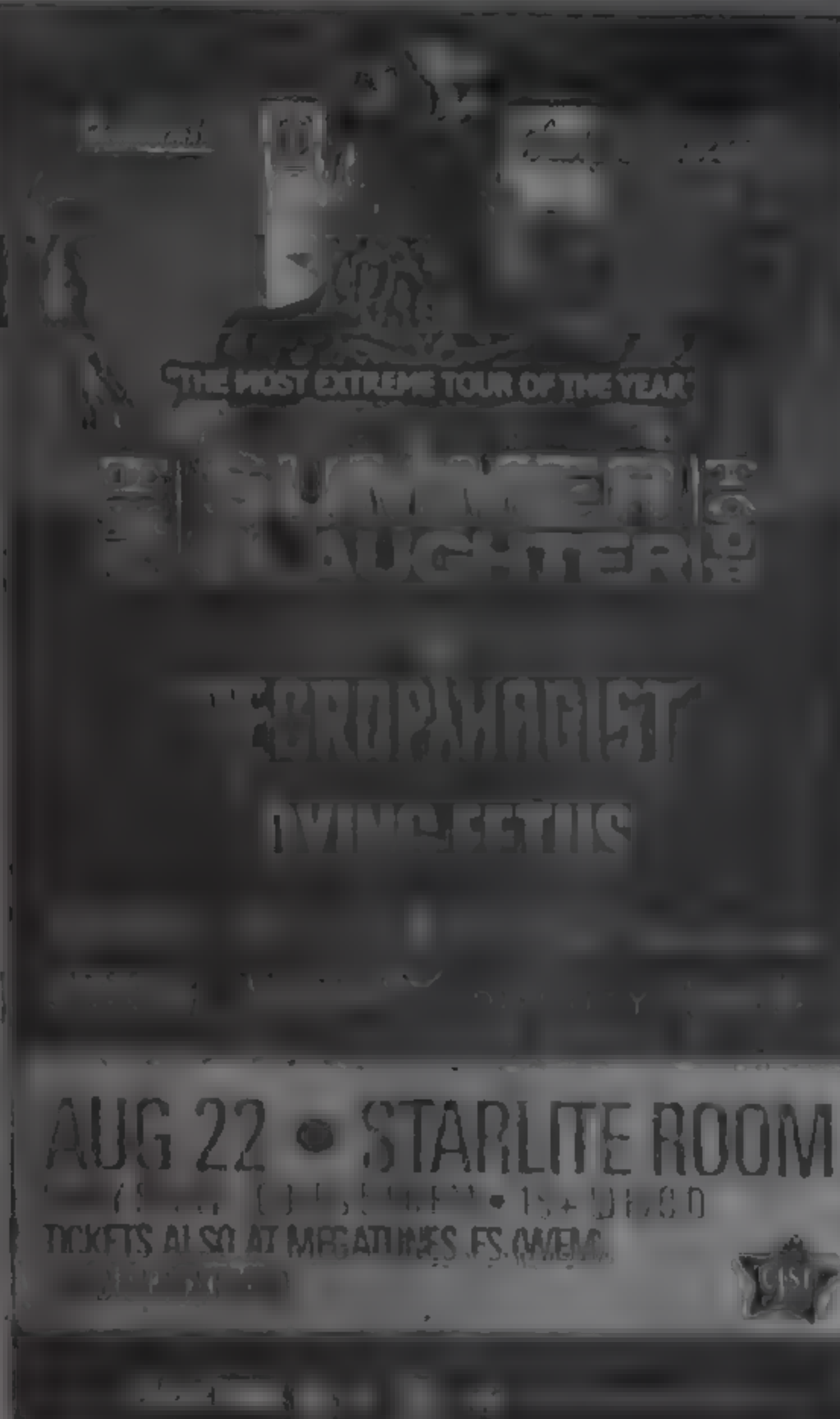
JUST ANNOUNCED - TICKETS ON SALE FRIDAY

MISERY SIGNALS  
BANKIE SHI HILL  
OUTBREAK GRAYENKER

OCTOBER 11 • STARLITE ROOM

EARLY SHOW - DOORS 7 PM - ALL AGES

TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)



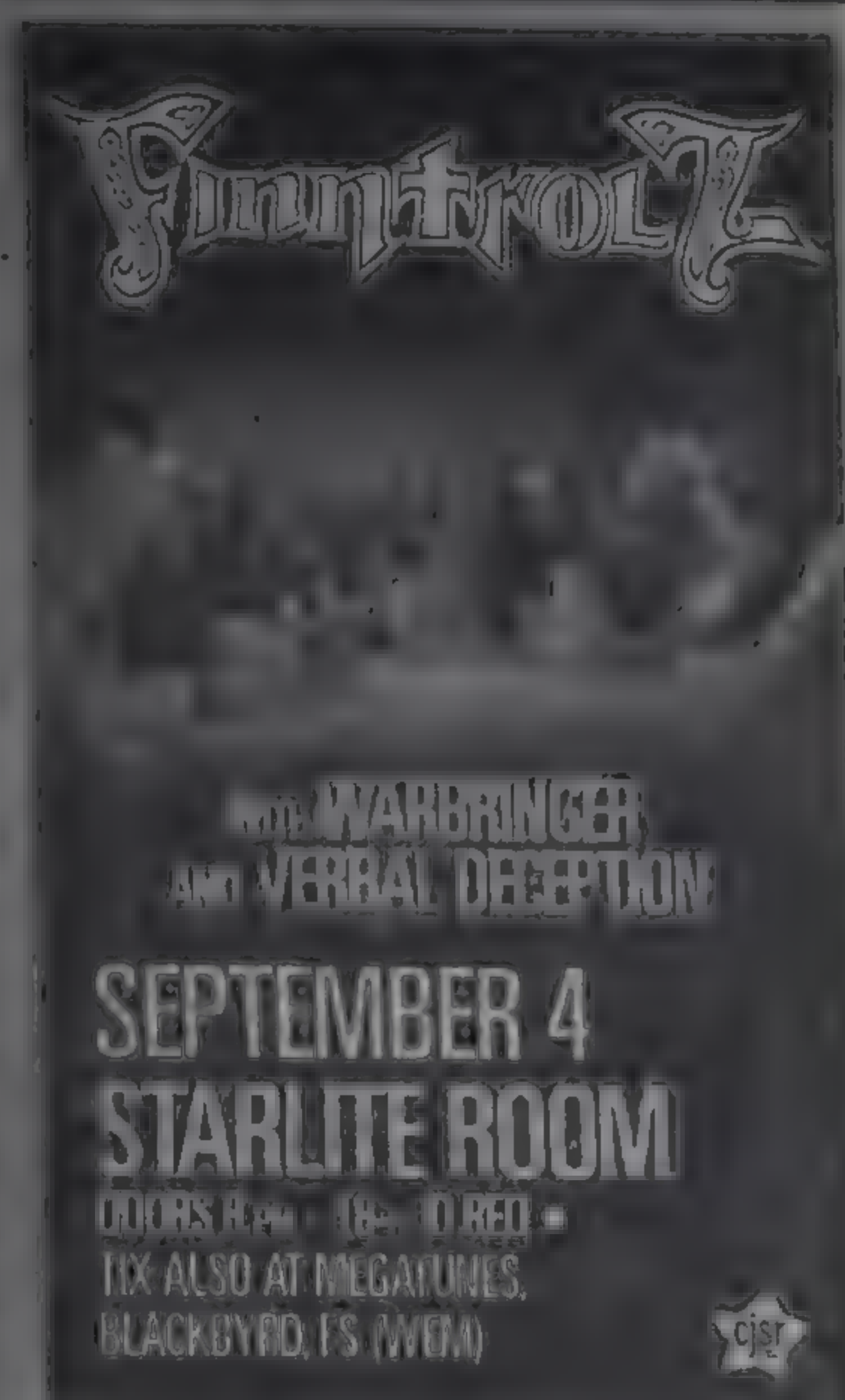
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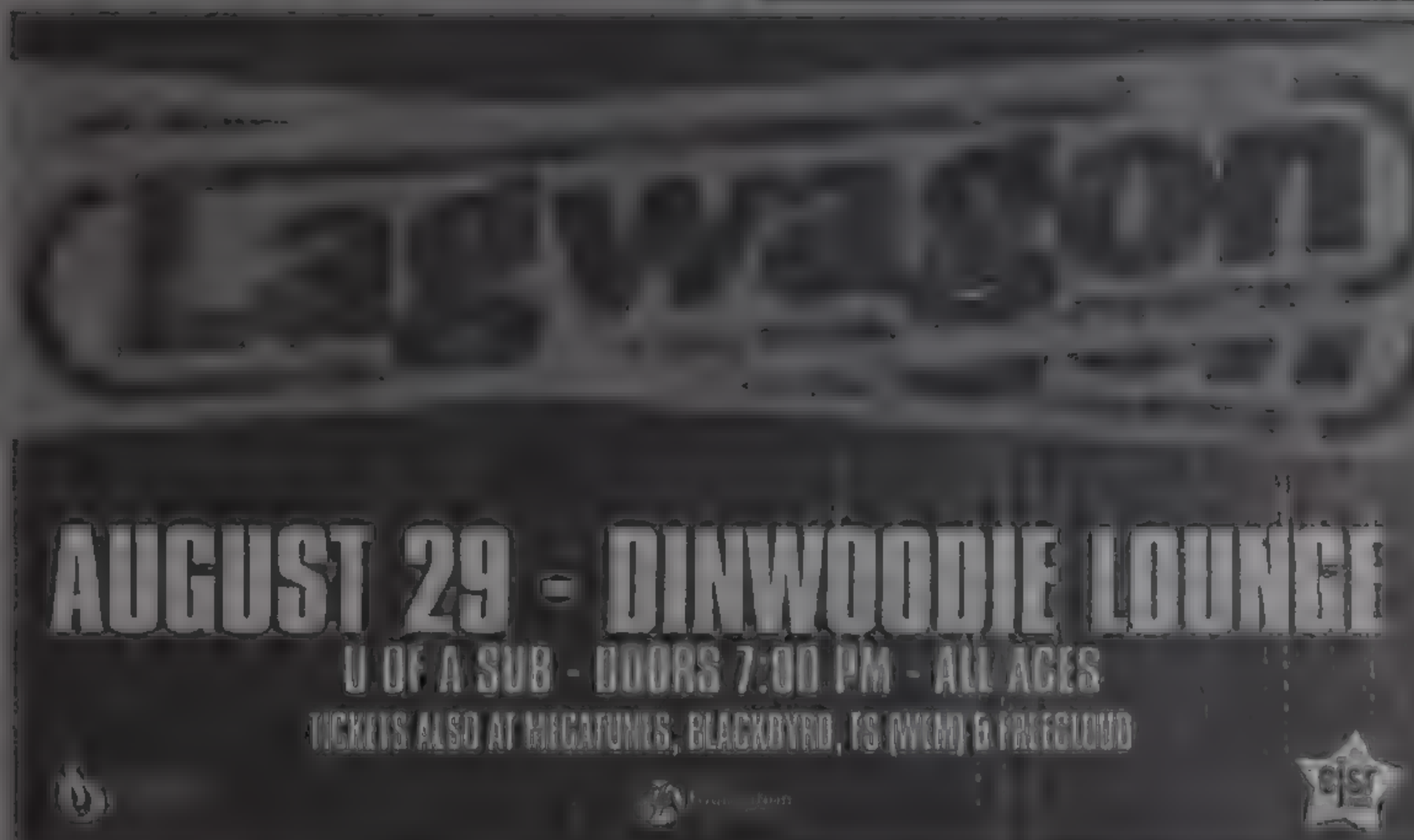
WARBRINGER  
AND VERBAL DECEPTION

SEPTEMBER 4

STARLITE ROOM

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TIX ALSO AT MEGATUNES,  
BLACKBYRD, FS (WEM)



Lagwagon

AUGUST 29 - DINWOODIE LOUNGE

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TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) & FREECLOUD



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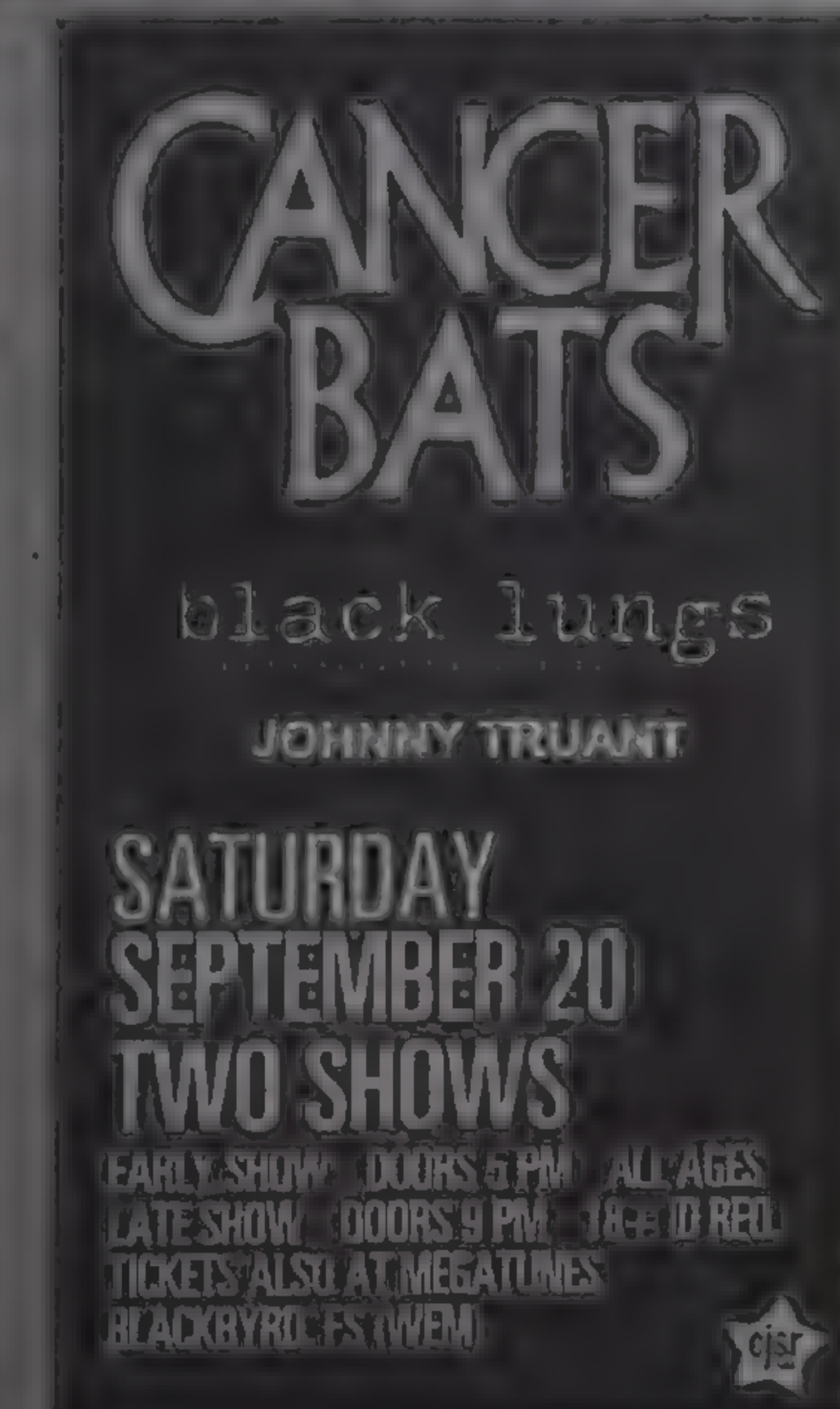
SEPTEMBER 8

SHAW CONFERENCE CENTRE

DOORS 7 PM - ALL AGES

TIX ALSO AT MEGATUNES,  
BLACKBYRD, FS (WEM).

FREECLOUD



CANCER  
BATS

black lungs

JOHNNY TRUANT

SATURDAY  
SEPTEMBER 20

TWO SHOWS

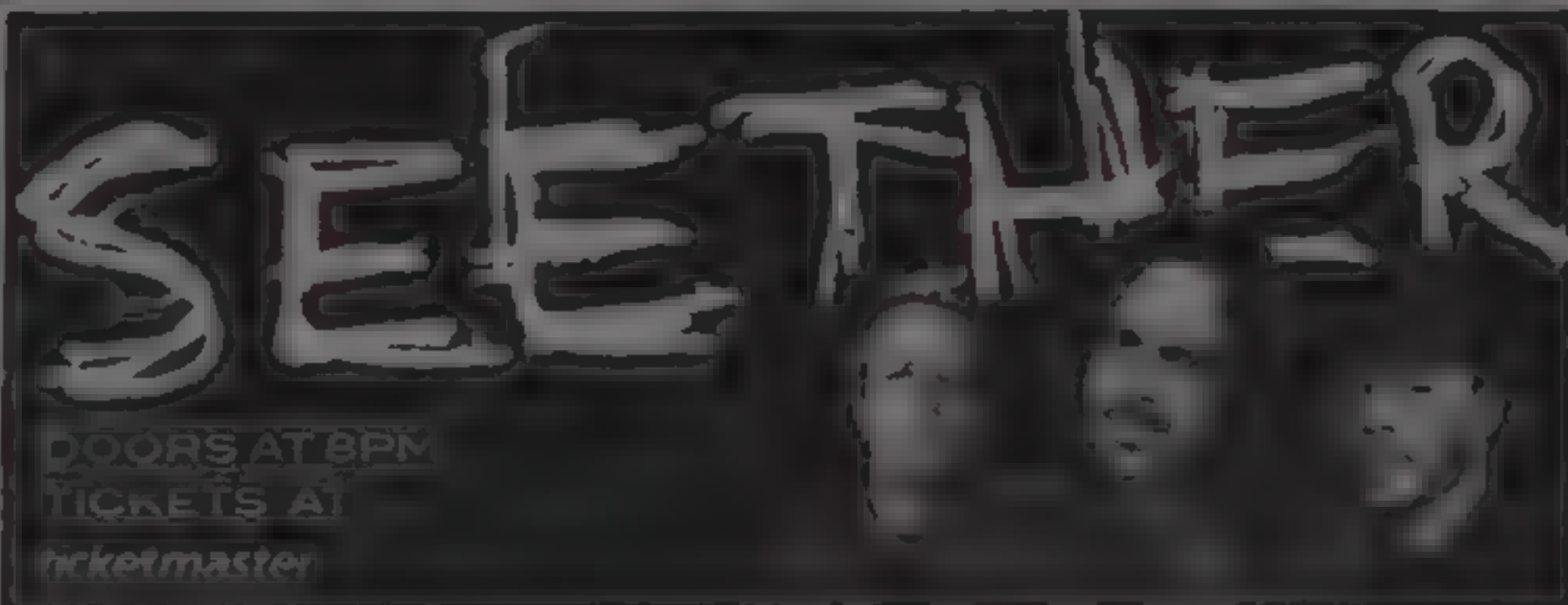
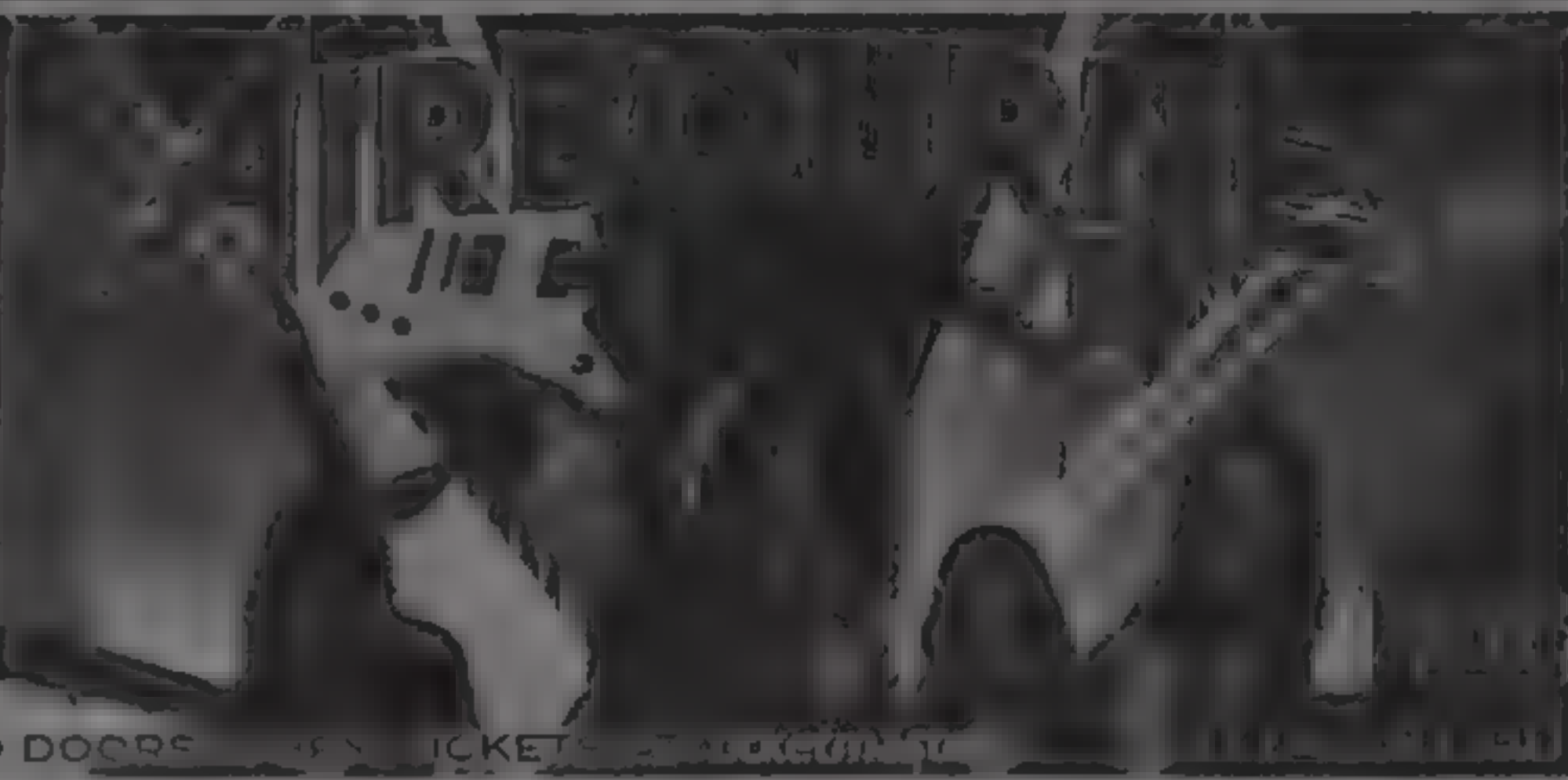
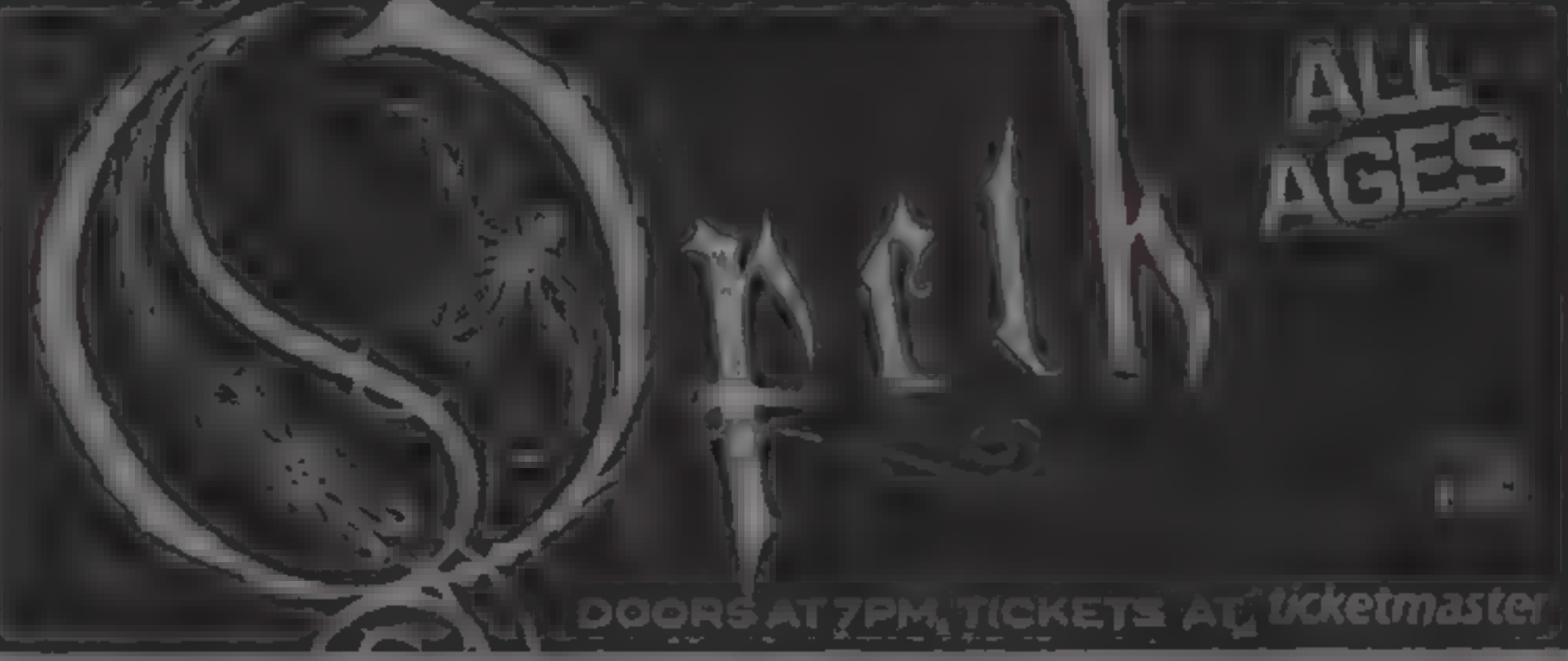
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LATE SHOW - DOORS 9 PM - 18+ ID REQ.

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**The Great Outdoors, Summer (DDG)** Ah, summer time. The season for rock 'n' roll guitars flying out of the open windows of cars the world over. And the absolute best time to go looking for "doo-doo-doo" female vocals.

Oh, but sometimes you need to wind down a bit during the summer, too. Honestly, you just can't go full-out all summer long. I mean, it's not like the heat is unbearable all the time here, but there are a few days each season when the weather turns mean and the only way to get through it is with a cold drink of whatever you might go in for and some acoustic strumming—not the kind of folkie shit that doesn't come anywhere near calming in it's absolutely offensive inoffensiveness, but something that still manages to get your wheels turning or your mind spinning or something of that sort.

And that brings us to the problem of most of the music that you hear drifting through the air during summer. There's a tendency to claim summer as the season of seriously bad music, either for that irritating easy-listening folk type or for the classic rock April Wine/Loverboy glory-days-long-gone kind of power chord-driven sounds.

And that's where Vancouver's the Great Outdoors is stepping in to lend a helping hand in providing what just might be the perfect soundtrack for summer, seeing as the band's latest EP is actually titled *Summer* and all.

See, *Summer* is the second in a series of albums that the band, led by singer/guitarist Adam Nation, is releasing as the seasons roll by this year, starting with *Spring* a few months ago.

This time out, the band opens with,

appropriately enough, a tune entitled "Summer in the City," featuring those aforementioned female "doo-doo-doo-doo." It works fantastically, too, starting out with some crunching guitars and rolling drums, flowing right into some Hawaiian rock 'n' roll ukulele strums, and then jumping right back into those big-city rock 'n' roll guitars.

"Give Everything" introduces the requisite acoustic guitar and some lovely harmonizing between Nation and guest Melisa Devost.

Next up is "Last Day of Our Vacation," where Nation sings about cemeteries and love, along with a little bit of the inevitable trouble that you'd expect would come along when those two subjects collide in song.

The music for that one is cut from the discomfort of the sweltering heat that summer always threatens to drop, and it's the sort of undertow-laden groove that can help you make it out the other side, lifting spirits at the same time as it crashes along to its end.

The EP wraps up with another little dose of good time chording on "Maybe Time Will Tell"—well, except for the point when Nation proclaims, "I feel like the piano fell on me." The song, like the EP as a whole, is a tidy little trip into the summertime, capturing the season in song. And, as it is with the season itself, you're left wanting more when it comes to an end.

Of course, at 15 minutes long, this will have to go on repeat if you plan on using it as your only soundtrack for the season, but at least it's just coming out now that we're staring fall down in the not-too-distant future. —EDEN MUNRO / eden@vuweekly.com



**Conor Oberst, Conor Oberst (Merge)** "There's nothing that the cannot heal," declares Conor Oberst.



And it's true—travel in a hideaway sun ble craggines Mexican s the mythic place Quetzalcoatl, to make this r... tainly seems to have salved bottomless wounds. The talented and often inconsistent is at his finest and most ev delving into nostalgic American of the sort made by (Canadian Band, Gram Parsons and oth Easy Rider types with the rather lent Mystic Valley Band, named place this album ultimately And listeners travel and heal them: through the starlit desert to the California Florida rocket launchpads to Georgia, from the anthemic grounds of NYC to the Mexican land, leaving behind blues and mess for a cautiously optimistic survivalism and nature-scaped renewal. —MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

**Oxford Collapse, Bits (Sub Pop)** For anyone out there pining heyday of late-'80s, early '90s



college re Superhunk Feelies and Campbell's Soup. The based trio Oxford Collapse will go a long way to sat ing your longing. The band's second Sub Pop release is straight and raucous, full of driving frenetically jangly guitar and key, howling vocals. And wh harkens back, it definitely get lost in the nostalgia openers "Electric Arc" and "The Birthday Wars" are balanced with the clever turns of phrase of "Young Love Delivers" and the Spanish-inspired sound of the addictive "Children's Crusade," the variety in familiarity that adds up to an incredibly solid album. —SCOTT HARRIS / scott@vuweekly.com

**Somastate, Reversals (Independent)** Fans of finger and eyeliner rejoice! Somastate's your angel group's debut Reversals, let you



the members know what's it's Listen close, though—it's hard over the exploding drum sets and now ing guitars. Considering the "lym Reversals, this can only be a good It would be easier to appreciate the siderable musical skill that went Reversals if the record didn't take it seriously. As it stands, the most fun can have with this album is laughing at the ridiculous sketches of mythological agony found in the liner notes. Must should change it's name to Coma. —LEWIS KELLY / lewis@vuweekly.com

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## One of us

## Seether welcomes a fourth into the fold

BRYAN BIRTLES / bryan@vuwweekly.com

It's been long and rather rough road for Seether. The band, which began in South Africa nearly 10 years ago, has had numerous public battles with its record company, as well as a number of member changes, including the 2006 departure of lead guitarist Pat Callahan—which left the band a three-piece for a while—but the most devastating event in the band's life was undoubtedly the suicide of lead singer Shaun Morgan's brother Eugene Welgemoed, who jumped from a hotel room window while on tour with the band.

Although the act devastated Seether and delayed the recording of its album *Finding Beauty in Negitive Spaces*, the band eventually made the most out of a terrible situation. Teaming up with Kids Help Phone, Seether created a music video for the song "Rise Above This" that shows the effects suicide can have on the family and friends of someone who chooses to harm themselves in such a way.

"After he passed away we decided to make the video and we wanted to make a video with a positive message and basically tell kids or anyone that there's always another way no matter how bad things might be right now. You basically need to rise above it and basically show people that it's a really selfish thing to take your own life," explains bassist Dale Stewart. "It really affects everyone around you."

Dealing with that tragedy at the same time they needed to make an album caused the bandmembers to circle the wagons and record as a three-piece, but when it came time to go on tour the band started looking for a new lead guitarist. They found one in Troy McLawhorn who had



PREVIEW

TUE, AUG 19 (8 PM)  
**SEETHER**  
WITH GUESTS  
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known the band for years and toured with Evanescence. He was brought in on a trial basis for the tour, but over time became a permanent member.

"It's one of the hardest things to do, to add members or replace members in a band," says Stewart. "We sat down and we spoke about it and we wanted to make this album just the three of us because it would be a lot less complicated, and even when we went out initially we went out as a three-piece and we wanted to add another member or at least get someone for the tour, but it was just a matter of who."

SO THINGS ARE STARTING to look up for the band. The musicians are coming to grips with the tragedy of Welgemoed's suicide, they've got a solid lineup and even their battles with their record company appear to be abating.

"When you first sign with a label they very much take the reins and steer the ship in the right direction or what they think is the right direction and as a young band that kind of sucks at the time but you're willing to do whatever it takes," says Stewart. "As each album has been a little more successful they've really put it back in our hands and this last album was all us and it was really cool we really got to say what we wanted to say and they let us do that. It was fun, a really cool experience." ▽

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## ARIES (MAR 21 - APR 19)

Golden Globe-winning actress Edith Evans had some advice for actors who were just coming into their full power: "Don't indulge yourself by showing off; the moment that you begin to find that you can do something well, you must control it and do it more selectively." This recommendation would serve you well in the coming weeks, Aries, no matter what your work is. You have reached a higher level of self-expression; you have achieved a degree of mastery in a skill you've been struggling to learn. Now it's time to practice wielding your new command with enhanced discernment and discipline.

## TAURUS (APR 20 - MAY 20)

By the time Cal was seven years old, he was lit up with a desire to know how things work. Sometimes that caused problems. When he dismantled the toaster to examine its innards, for instance, his parents reprimanded him. In a working-class family of 12 kids, losing a valued appliance caused a financial crunch. But Cal kept taking things apart to understand them better. In time his research led him to develop a skill for putting things back together again, often in better shape than they were before he got a hold of them. As an adult, Cal creates interactive robots that perform in shows all over the world; he's a master builder. I hope you'll try a telescoped version of his story in the coming week, Taurus: disassembling stuff in order to ultimately make it work even better.

## GEMINI (MAY 21 - JUN 20)

In the Gospel of Matthew, Jesus advises his disciples to be "as shrewd as serpents and as innocent as doves" as they do their work in the world. (A different translation says "as wise as serpents and harmless as doves.") That's the two-toned attitude I suggest you embody in the coming week, Gemini. Evaluate every situation with all the cunning at your disposal, but don't act like a scheming strategist. Rather, be open-hearted and humble, almost child-like in your willingness to see with fresh eyes. Mastering this combination will allow you to avoid the pitfalls and reap the blessings of the paradoxes you encounter.

## CANCER (JUN 21 - JUL 22)

A teacher at an all-girl Japanese elementary school decided her class would put on a performance of *Snow White and the Seven Dwarfs*. But when she selected a certain student to play Snow White, the parents of the other 24 kids went ballistic. Through a campaign of harassment, they bullied the teacher into changing the

script so that there would be 25 Snow Whites, no dwarfs and no wicked witch. In my opinion, that's the wrong way to apply democratic principles. I'm more anti-hierarchical than anyone I know, and yet even I would draw the line at, say, no more than five Snow Whites. Please be vigilant for the possibility that a similar misapplication of egalitarianism will take place in your personal sphere. Make sure there's at least one dwarf.

## LEO (JUL 23 - AUG 22)

Douglas Engelbart got the idea for the computer mouse in 1950 and actually invented it in 1964. But it was slow to be recognized for the brilliant technology it was, and didn't begin to reach a mass audience for another 20 years. Luckily, he was persistent, never losing faith in his vision. I suspect you're on the cusp of a comparable experience, Leo. One of your good ideas is either ahead of its time, or beyond the capacity of your cohorts to imagine. I'm sure you won't have to wait as long as Engelbart did, but the fruition of your brainchild may take more time than you'd like. Let's see how dogged and determined you can be.

## VIRGO (AUG 23 - SEP 22)

Do you believe in invisible things? No? You say you only trust information that comes to you through your five senses? Then what's your position on radio waves, infrared light, electricity, and X-rays? Do you believe in them, even though your senses have no contact with them whatsoever? It's true that scientists have developed instruments that detect those invisible things. But what if there are other hidden forces and secret energies the scientists have yet to develop instruments to find? Let these thoughts be the starting point for your meditations in the coming week, Virgo. It's prime time for you to recognize, engage with, and benefit from what has been concealed from you up until now.

## LIBRA (SEP 23 - OCT 22)

Twenty years ago, I ran for city council in Santa Cruz, California. As one of my campaign promises, I told voters I would regularly consult with the spirit of America's third president, Thomas Jefferson, with whom I'd established a telepathic rapport. I fell a few hundred votes short of winning a council seat, but I kept my pledge anyway: I've been communing with Jefferson ever since. Last night I met with him in my dreams. I told him you're in an astrological phase that's favourable for seeking out new teachers and teachings, and I asked if he had any advice. He suggested that you do what I do: have conversations, either in dreams or fantasies, with an historical figure you deeply respect.

## SCORPIO (OCT 23 - NOV 21)

The most striking feature on the planet

Jupiter is the Great Red Spot, a storm that resembles a giant unblinking eye. It has lasted over 300 years and is wider than the planet Earth. I invite you to regard it as your symbol of power in the coming weeks. Think of it whenever you'd like to use your eyes to see in bigger and better ways, or whenever you want to draw on the inspirational power of a beautiful storm, or whenever you'd like to transform some disturbance in your life into a long-lived source of dazzling energy.

## SAGITTARIUS (NOV 22 - DEC 21)

For over a decade, members of the worldwide Garden Gnome Liberation Front have been stealing garden gnomes from the yards of people's homes and relocating them into their natural home in the forests. While I admire their pranks, I can't in good conscience advise you to join their ranks. Your instinct for freedom is exceptionally high these days, true, but it would be a shame to waste it on helping inanimate objects. Instead, please devote your tremendous emancipatory energies to practical causes and living beings.

## CAPRICORN (DEC 22 - JAN 19)

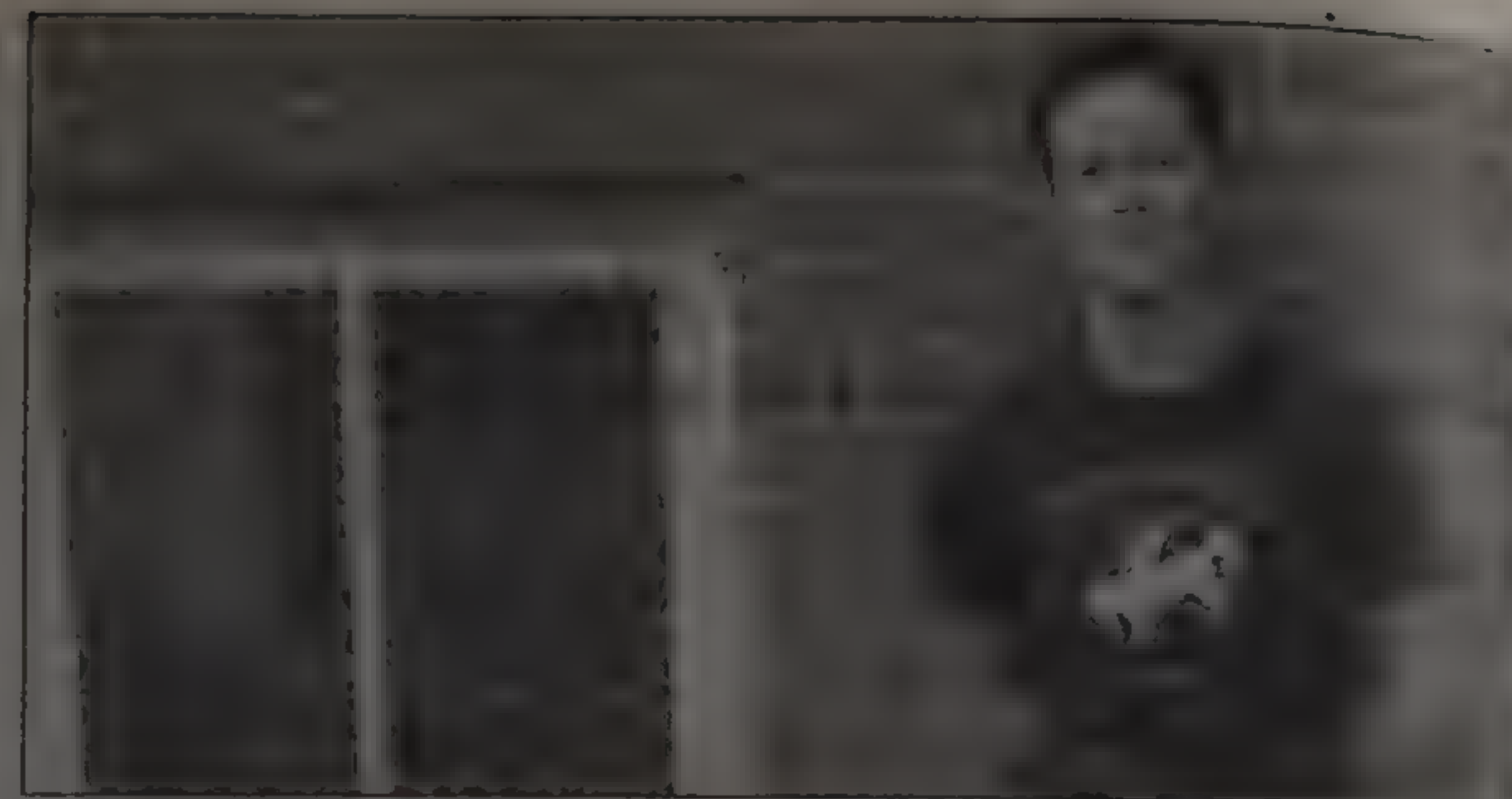
It's clear to me that a part of you needs to come out of hiding. I'm not exactly sure what that means, though. Maybe there's a talent you've buried that's ready to emerge into the light. It could be that a question you've been trying to ignore is finally ripe to be asked. Perhaps you've been stoically putting up with a tweaked situation that you really should rise up and transform. What do you think it is, Capricorn?

## AQUARIUS (JAN 20 - FEB 18)

My favourite places on the Moon are the Sea of Clouds, Sea of Fertility, Sea of Ingenuity and Sea of Nectar. They're not actual bodies of water. The old astronomers who named them didn't know they were actually dark plains formed by ancient volcanic eruptions. But the great thing about the moon is that it piques our imaginations and massages our dreams as much as it speaks to our rational minds. And I encourage you to take advantage of that power now. Here's one possible way: daydream a story about a heroic quest in which you acquire four magical boons, one each at the Sea of Clouds, Sea of Fertility, Sea of Ingenuity and Sea of Nectar.

## PISCES (FEB 19 - MAR 20)

Tony Blair, former Prime Minister of the UK, chose an unlikely context to propose marriage to his future wife: She was kneeling in front of the toilet wielding a scrub brush. I expect a comparable event in your near future, Pisces: an appealing invitation or big opening will come your way while you're in a humble position. The only advice I have is to put down your scrub brush before responding. ♡



## More from Ivan E Coyote

1987 QUEERMONTON  
TAMARA CORTALE  
tam@vuueweekly.com

Two weeks ago Queermonton featured the first part of a discussion I had with the multi-talented Ivan E Coyote, the artist-in-residence from Camp fYrefly. Here's the second half of my conversation with him.

QUEERMONTON: What kind of topics do you cover in your column for *Xtra West*?

IVAN COYOTE: I've done eight years of that column, so I've spanned a lot of topics. It's a gay and lesbian newspaper so I try to keep it vaguely gay and/or lesbian with my own slant on that. Basically I try not to talk so much about what makes me different, I try to find commonality and humanity in day-to-day interactions that I have. They're often stories about people that I meet, they involve my kind of unique viewpoint and experience of the world as somebody who doesn't really fit into a gender box. It's a recurring theme because that's a recurring theme in my life, it doesn't seem to be going away all that quickly. I wake up every morning and I'm like, "Oh, yeah, we still live in a heavily gendered society and I still don't know what gender I am. There we go again with that theme."

Q: How did the film *No Bikini* come about?

IC: Claudia Morgado Escanilla, who's a Chilean-Canadian filmmaker who I had the great fortune to work with, before I was working as an artist full time I worked in the film industry in Vancouver, I worked props mostly. I was working on this cheesy little television series called the *New Addams Family*.

Q: It reruns on Showcase all the time!

IC: Oh yeah, any of those continuity mistakes are my fault. Claudia was the script supervisor and I was the props guy. That was right when *Boys Like Her* came out and *No Bikini* was a short story that was included in *Boys Like Her*. She really liked it and she said it would make a great film. And I'm used to artists talking—a lot of artists do a lot of talking. I said, "Yeah, yeah, okay." And a couple years later she got in touch with me wanting to buy the rights. It was for I think a whopping \$150. In 2003 we had some script meetings and I always wished her the best but I didn't know her well enough then to know she's five-foot-two of Chilean get-shit-done. I think she raised about \$60,000.

Q: And it's loosely true?

IC: Oh, it's a true story. I went through six weeks of swimming lessons, interned, ate swimming lessons in Whitehorse Yukon in 1975 or '76. My mom was enough to buy me a bikini so I just didn't wear the top part and it was my first experience with a bikini.

Q: So film, is that something you want to keep seeing your stories turned into?

IC: Oh absolutely. It's an interesting process to see. The rights to *Boys Like Her* were just optioned. My first film I did in 1998 and *Pee America* [an instructional video for female travellers who v. pee standing up] came out in 2001. Last year was *No Bikini* and Veda Hille and I co-produced and directed a documentary on the queer history of Vancouver called *The Love That Won't Shut Up*.

Q: That's neat! What's happening with *Boys Like Her*?

IC: It was picked up by Video LUX, haven't received a royalty statement or anything, it has a distributor so they take care—I can only do so much. It premiered last year at the Out on Screen Film Festival in Vancouver.

Q: I was reading some reviews of your books and it was interesting to me how reviewers—who all loved your books, by the way—referred to you and there were male and female pronouns thrown around. Do you think any of your stories change depending on whether the reader interprets them as a lesbian story, trans story or a heterosexual male story?

IC: I guess that would really depend on the reader and how much they're involved and how much they've invested in gender binary. That would change from reader to reader. If it does change, I would hope that the person would maybe look at that and think about what that means to them, if they're going to read something different—but we all do that. I remember reading Wally Lamb's book *She's Come Undone* and being blown away that there was a man who had shown such insight into women's body image issues and sexual abuse and then going, "Well, that's what a good writer does, brings you to a place you've never been before and understand things that he or she may have never lived."

Q: If people want to check out your work, how do they go about that?

IC: Go to your local independent, freaky bookstore and if they don't have it, they'll order it for you. My CDs you can get online through my website ivaneyote.com. ♡

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Actors/actresses age 30 to 50 needed for short film. Auditions at 7pm on **August 19 & 20, 2008**. 1319 54 Street, Edmonton, Alberta.

**Call To Enter 2009/2010 For The Works Art & Design Festival:** currently accepting applications to take part in the 2009 and 2010 Core Program of themed exhibits—theme of sustainability and environmental consciousness with a core program relating to WATER in 2008, HEAT in 2009 and EARTH in 2010. The Works Art & Design Festival's 25th anniversary year. Submit exhibits for consideration: Environmental Site Specific Installation; Curated Group Exhibit; Individual or Two Artist Exhibit; and Community Programs. Proposals should relate to the theme of the year applicants are interested in. 2009 and 2010 submissions are due **Aug. 29, 2008**. See www.the-works.ab.ca for application

Nature photographer looking for artist using either pencil, coal or chalk to draw representations of my photographs for collaborated show. All inquiries welcome. Please contact chris at 780 757 6954, chris-gaivgan@hotmail.com

Steeps-Old Glenora: for open mic-Spoken word First Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

Photographer seeks interesting, strong, photogenic faces. Sitter will be repaid with free photographs. Gerry contact@gerryaam.com, www.gerryaam.com

## MUSICIANS

Country lead guitarist would like to jam with mature country singer who likes traditional country music. 780-421-1250

Indie Rock/Alternative band seeks vocalist ages 16-19. Wide variety of influences and musical tastes. We have a full PA and are in contact with many major industry professionals. Contact Matt. 780-604-4199

King Ring Nancy seeking pro hard-hitting drummer, very serious and dedicated. Call Kevin 780-642-2608

Paul and Matt from the Las Vegas Krypt Keepers are looking for guitar player and drummer for all original act, selected covers, and covering some Krypt Keeper stuff. 956-6305 & 486-9997

Hart Bachmier's Dead Mans Train requires drummer and bass player. HARD ROCK. LONG HAIR. Call toll free 1-888-845-0811

Flutist Available; Misty Rose Knol has a B.Mus is well trained and experienced in playing classical, by ear, solo or in groups mistyknol@hotmail.com 780.932.1224

Had Enough? Cocaine Anonymous 425-2715

## VOLUNTEER

Volunteers Needed to help in a variety of areas. for **The Fringe, Aug. 14-24**. Call 780-409-1923 or download a volunteer application at www.fringetheatre-ventures.ca

**Edmonton Multicultural Stars Festival, Aug. 29-30.** The youth planning committee meets every Fri at 5:30pm at 208, 10010-107A Ave for info or to volunteer, call Jennifer, Action for Healthy Communities, 780-944-4687

**The Support Network** needs Casino Volunteers for either **Aug. 20 or 21**. Meals provided. Apply on line at: www.thesupportnetwork.com or call 732-6648

Plant a garden row for Meals on Wheels Looking for help with fresh produce during the summer. Drop off produce 11111-103 Ave, 8am-3pm weekdays; www.mealsonwheelsedmonton.org

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

**Volunteer for Canadian Francophone Games** Edmonton 2008 (JFC). **Aug. 14-17**, English speaking volunteers are welcome. For info visit www.jeuxfc.ca

**Volunteers for The Edmonton Dragon Boat Festival, Aug. 22-24**, at the Louise McKinney Riverfront Park. Many positions: beer gardens, merchandise, volunteer, and performer tents and more. Free t-shirt, hat, meals, prizes. A post appreciation party at the Lingnan. Sheila edbfa07@gmail.com; visit www.edbfa.ca and download an application

**The Calgary Reggae Festival Society** is looking for volunteers (**Aug. 15, 2008**). www.CalgaryReggaeFestival.com, fill in the on-line form or T: 403-255-8886/403-462-7101

**Red Cross's Humanitarian Issues Program:** need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at laura.keegan@redcross.ca

Participants and volunteers needed for the **20th Annual Terry Fox Run 2008, Sun, Sept. 14, 8:30** (registration), 10am (run) at Hawrelak Park. Run/walk/roll 2, 5, or 10 km. www.terryfoxrun.org. 888.836.9786 for info

**The Edmonton Guerrilla Gardeners Want You!** Looking for help in the mass planting of sapling trees along Baseline Road between Edmonton and Sherwood

Park. Info at: http://edmontongg.blogspot.com/ www.facebook.com/group.php/gid=10775038726

Hope Mission call for the summer, need water bottles to hand out throughout downtown's inner city. Drop-off at 9908-106 Ave, call 422-2018

**Trent Unlimited's Yellow Fish Road Program** Looking for volunteers interested in the environment and aquatic ecosystems. Volunteers paint yellow fish on storm drains in Edmonton neighborhoods. E: krol-heiser@tucanada.org

**Old Strathcona Youth Society:** Looking for volunteers (21+) interested in working with high-risk youth, drop-in setting. Naomi 496-5947, e-m: osyc@telus.net

Special needs "Learn to Bike" courses at Gold Bar Park are looking for volunteer experienced cyclists to help with this course. Thu evenings **Sept. 4-Oct. 18**. John at jbcollier@shaw.ca

**Autism Speaks Canada:** Inaugural Edmonton Capital Region Walk for Autism Info. and registration: 888.362.6227 or: www.walknowforautism.org/edmonton **Sun, Sept. 7, 2008** / Registration: 8:30-10am at St. Albert Place, Lion's Park

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780 423 2680 / E: wz-edm-dm@redcross.ca

Big Brothers Big Sisters and the African Centre need volunteers to help at a camp for children and youth new to Canada. Focus is to provide children and youth 5-16 with a summer they will never forget. Runs Mon, Wed and Fri, 9-4.

To volunteer contact Brana at 780-424-8181 ext 227

Bring laughter, smiles and simple delights to child and back into your life! **Be a Big Brother or Big Sister Today!** Call 424-8181. Remember you don't have to change your life to change theirs!

**Be a Big Brother or Big Sister! Be a Mentor!** Call Big Brother Big Sister today. 424-8181. Become an in-school mentor, just one hour a week. Call 424-8181

**Rise Up: Radio Free Edmonton on CJSR FM 88** seeking people with a critical ear who will be at protests, picket-lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. E: riseupradio@cjsr.com; Sam Power, 492-2577 ext. 4

for recording equipment and more details

**Rise Up: Radio Free Edmonton on CJSR FM 88** can use help with hosting, interviews, editing, sound searching, news hounding and beat reporting. interested? E: riseupradio@cjsr.com

**HEALTHY VOLUNTEERS** required for studies with the Brain Neurobiology. Research at UofA (407-3906). Reimbursement provided

The Brain Neurobiology Research Program at U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Please call 407-3906 if interested

Tandem Captains—Cycling with the Blind Tandem Captains required. Please contact John Collier at 433-1270

Break the Code! Help and adult to read and write. Call Jordan Centre for Family Literacy 421-7323 www.familit.ca

Senior's Birthday Entertainment Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780-468-1985 seasa.ca

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545, ext. 249

## VOLUNTEER

### PRIVATE NONCOMMERCIAL NOTICE

This is to give good notice: to all parties, that the following private men and women,

- Richard Marcéau
- Allan Garber
- Helen Ward
- Loma Delta

Have entered into a private, ecclesiastical agreement/covenant of facts affecting estoppel, and which has been accepted by Dr. Cassandra van Nostrand, a minister of the Church of the Ecumenical Redemption International.

The full text of the agreement may be viewed at www.aikrestoragifts.org

# WTF?



**Cud-chewing Cretin cat-napped this kitty!**

edmonton\_cat@hotmail.com  
http://edmonton\_cat08.googlepages.com/

## \$1000 REWARD

see website for details

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**To apply, please send resume with cover letter to [recruitment@publicoutreach.ca](mailto:recruitment@publicoutreach.ca) or call 780.436.9896 [www.publicoutreach.ca](http://www.publicoutreach.ca)**

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# Stick with swings and slings

**ADVICE** **ALT.SEX.COLUMN**  
ANDREA NEMERSON  
altsex@altsexcolumn.com

**DEAR ANDREA:**  
Now that I'm post-menopausal I'm worried about how I can get some orthopedic support in our bedroom to make "amore" easier. My arms and back are injured from overuse and wear and tear. I really think about the garage-door-opener rig that was in the movie 9 to 5; it's how they lifted the boss up to the ceiling. So is there something like that hoist that would be available for home use? I think this would work great. A friend suggests a sky-chair. What can we do? Grab bars are out as there isn't a door nearby.

LOVE, OUCHY

Volunteers Needed! to assist new immigrants on first time shopping trip for essentials. 2-3 hrs. occas. weekdays. Call Judy 424-3545, ext 249

Volunteers Needed! to help adult immigrants learn English. Shifts day/ eve., days/weeks, 3-4hrs/wk. No exp. req., various locations. Judy 424-3545, ext 249

Volunteers Needed to help new immigrants to Canada learn about Canadian customs and culture. Tue and Thu June-Aug. Ph Judy 424-3545, ext 249

The Support Network: Volunteer today to be a

Want to stop smoking? Nicotine Anonymous meetings: 7pm, every Wed, Ebenezer United Church Hall, 106 Ave, 163 St. Contact Gwynn 443-3020

## VUEWEEKLY CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.

- prize must be accepted as awarded.

- no one may enter any contest more than once.

- you may only win once every 60 days.

- Vue Weekly reserves the right to exclude anyone from our contests.

- no staff, sponsors or members of their immediate families may enter.

- the personal information of those who enter will not be sold but may be provided to contest sponsors.

- the chances of winning depend on the number of entries received.

- by entering, entrants consent to the use of their names by Vue Weekly for publicity.

- Vue Weekly is not responsible for prizes unclaimed after 15 days.

- by entering with an email address one authorizes oneself to be added to FIRSTHEAD!

**DEAR OUCHY:**

Oh, dear. I hear you about the overuse and wear and tear—at some level I simply don't believe we were meant to last this long, any more than my pampered, heavily medicated house cat was "meant" to still be alive and scratching at 21. Still, merely making it past menopause ought not to doom you to a life of pain and infirmity. Promise me you have seen some doctors and physical therapists and a teacher of some sort of gentle and not-too-ridiculous yoga, and I will tell you what I know about assistive devices, which is plenty. Do we have a deal?

Starting on the lower-cost, lower-tech, and lower to the ground options, I have often mentioned "sex pillows" and I will mention them again. You can buy fancy ramps and humpty-things from some place like Liberator Adventure Gear, whose unintentionally hilarious site features apparent Chippendales rejects and their female counterparts posing awkwardly on big foam

hummocks which would not look out of place in an '80s loft-space complete with black leather coffee tables and Nagel prints on the wall. If you can't deal, you can get foam ramps and donuts and the like from a medical supply company. They won't come in colours but you're just going to throw a towel over them anyway.

Next we have stand-alone swings and slings. These do not operate on garage-door frequencies but I'm not sure how good an idea that is, anyway. Plus, it may not be true about your neighbor hitting "open" and your own ... something going up.

There are dozens of swing-like devices made specifically for your purpose (well, not perhaps, for the creaky and painful of joint, but for suspending the receptive partner in the air, hopefully above the insertive one). You could check out the jauntily-titled justaswinging.com; they carry a full range. These devices are ugly (and the site itself, in sharp contrast to Liberator Adventure What-

sit, looks like the photographer set up in the bathroom of a furnished apartment in the San Fernando Valley and covered whatever he didn't want to include with used bed-sheets), but what do you want for \$425? That will get you the Effortless model, which not only has a packable, hideable frame for vacations and visits from relatives, it even has a remote for raising, lowering and possibly swiveling. That oughtta solve your garage-door itch right there.

For considerably more money and even less aesthetic appeal, but with a degree of sturdiness and whoops!-lessness I could not guarantee for a purpose-made sex swing, there are all those devices made for lifting a disabled or infirm person in and out of bed. You don't need any sort of special license to order one of these—or most medical equipment, really—all you need is a charge card. A good charge card; they are not cheap. You'd need to order something like a "Sani-sling," too, if you think the

problem through, and that will set you back another four or five hundred bucks.

You know, forget that. You're going to do better in sex world than in medical world. The sites may be sleazy and the devices may not be something you'd want either your parents or your kids to see, but the medical versions would require just as much explanation (since you're not actually disabled, just a little rickety), be twice as ugly, and cost twice as much to boot. I am all for getting the best-designed, toughest gear you can afford (our kids are outfitted as much or more by REI than they are by Babies R Us) but there's such a thing as overkill. And anyway, buying medical supplies is kind of depressing unless you're, you know, into that. Stick with the swings and slings. They're the right tool for the job, although anything's better than hooking yourself to the garage door. Aren't you glad you asked?

LOVE ANDREA

Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 732-6648

Meals on Wheels, volunteer kitchen help and drivers needed, weekdays 10am-1pm. Call 429-2020.

Volunteer for ElderCare. Help with daily activities for seniors. Call 434-4747 Ext. 4

Canadian Mental Health Association-Edmonton Region Board Recruitment. For info visit www.cmha-edmonton.ab.ca, click on Volunteer. Contact Abigail Parrish-Craig at grammababy@shaw.ca

Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 434-4747 ext 4 for info

Volunteer for the AGA and meet other art enthusiasts, get a free membership after 30 hrs of volunteer work, get invitations to events and movies. For info contact Priscilla Wagar at 472-5223 or pwagar@artgalleryalberta.com

Would you like to help people/families affected by Alzheimers disease? Socialize with seniors while assisting with games and activities. ElderCare Edmonton, 780-434-4747 ext 4

S.C.A.R.S.

Second Chance Animal Rescue Society  
There is a suitable home for all homeless animals, young or old!  
scarscare.org

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceprintcanada.com, or call 451-8331

Love Bingo? Volunteer for Elder Care. Bingo volunteers are needed to help raise funds for program meals and outings. Ph 434-4747, ext. 4

Exposure: Edmonton's Queer Arts and Culture Festival seeks steering committee volunteers. Visit www.exposurefestival.ca

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the Math Literacy Program. For info Ph 424-5514

E.C.A.W.A.R. (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts. Ph 988-2713

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 944-4687 Visit: www.a4hc.ca

Volunteer Overseas with Canadian Crossroads International: human rights, community economic development, and HIV/AIDS education, prevention, care. www.cciorg.ca

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233. http://auction.edmonton24hourrelay.com

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the ESL - English as a Second Language program. Training and materials provided. Contact 424-5514

Do you know what a Volunteer Driver is? It's a community member who can spare 3-4 hours once a month to drive a senior. Call Bev 732-1221

Do you love art and people? Then the Nina Haggerty Centre for the Arts can use you! Come show off your talents. www.ninahaggertyart.ca; email: info@nina-haggertyart.ca or call 474-7611

CNIB is looking for volunteers with vision, adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304

Food Not Bombs Looking for people to help out with cooking and serving of meals every Sunday. Ph 904-8751 or e-m: foodnotbombsedmonton@hotmail.com

Become a friend to a new Canadian and share a life-changing experience. Contact Dulari at 474-8554

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 988-4411 for meeting locations and info, or visit www.sanon.org

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Become a distress line volunteer. The Support Network, 732-6648. www.thesupportnetwork.com

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